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**PART I IS DIRECTED TOWARD THE NUMISMATIC BIBLIOPHILE AND COMPRISES HISTORIES OF THE AUCTION FIRMS AND DETAILED LISTINGS OF THEIR CATALOGS WITH COMMENTS ON SALE HIGHLIGHTS AND OTHER FEATURES**

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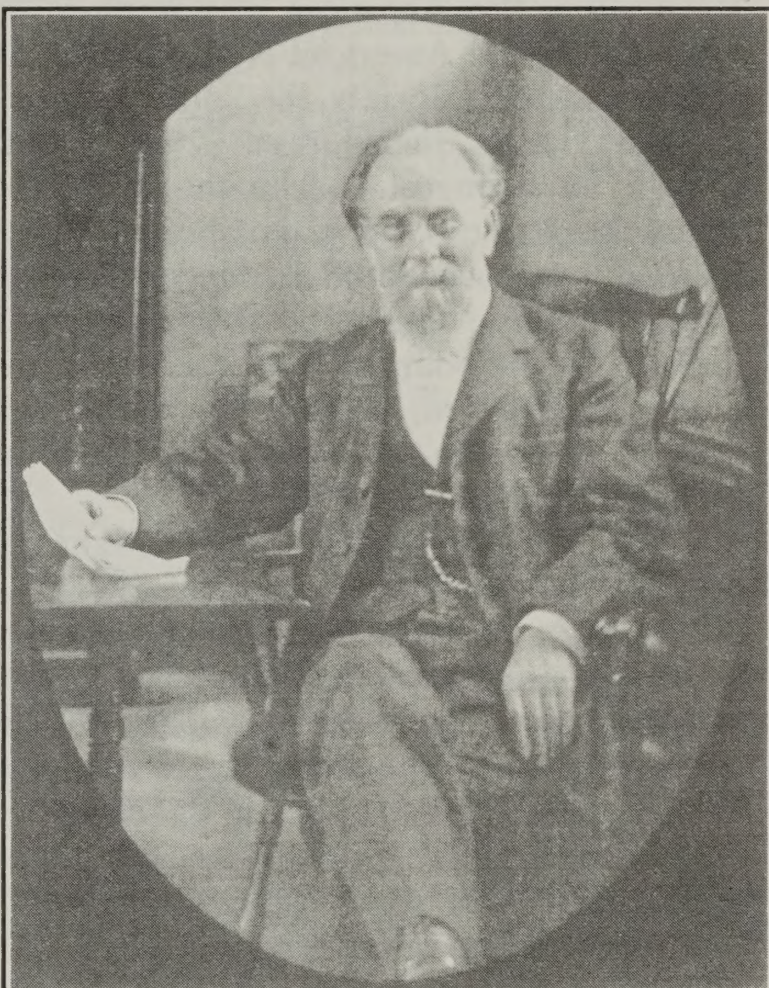
A BIBLIOGRAPHY OF THE PUBLISHED WORKS OF
WILLIAM SPOHN BAKER
WITH DESCRIPTIONS AND NOTES
ON THEIR NUMISMATIC CONTENT
Neil E. Musante

Most numismatists are familiar with William Spohn Baker through his work *Medallic Portraits of Washington*. It is essentially a record of his own extraordinary collection, which was given to the Pennsylvania Historical Society in Philadelphia after his death. An examination of the entire body of work left by Baker reveals that his interest was not only in the medallic artifacts, but in anything relating to the subject of Washington. To the medal collector, the above title will perhaps be the only one of interest, but to the bibliophile, or collector of Washingtoniana the following list might prove of some value.

The photograph of Baker reproduced here was printed in 1898, in Volume 22 of *The*

Pennsylvania Magazine of History and Biography, along with a memorial notice. Baker was born in Philadelphia on April 17, 1824, and when he died 73 years later on September 8, 1897, he was "recognized as the foremost authority in the United States in all matters relating to Washingtoniana."

It is clear that he came from a fairly affluent Philadelphia family. Educated in private schools of that city, he later worked in the office of Andrew D. Cash, Esq., where he "studied conveyancing." Perhaps it was here, while examining titles prior to the transfer of property, that he developed his



William Spohn Baker

taste for historic research. He was married in 1853 to Eliza Downing, and they had one child, a daughter named Laura.

The major portion of his life seems to have been devoted to the work of the various societies to which he belonged. These included the Historical Society of Pennsylvania, the Pennsylvania Society of the Sons of the Revolution, the American Philosophical Society, the American Historical Association, the American Numismatic and Archæological Society, the New Jersey Historical Society, the Society of the War of 1812, the Colonial Society of Pennsylvania, the German Society, and the Netherland Society. By far though, his strongest attachment was to the Pennsylvania Historical Society, where he was elected a member in 1873. In 1885 he became a Council member, and was voted to the office of First Vice President in 1892. In addition to his extensive involvement with these societies, he also served as a director on the boards of several organizations, which included the School of Design for Women, 1877 to 1881, the Pennsylvania Academy of the Fine Arts, 1876 to 1890, The Athenæum of Philadelphia, 1888 until his death, and the Commercial National Bank.

The list below reveals that Baker's first interest was art, and more particularly, the art of engraving. This may be what led him into the collection of engraved portraits of Washington. The record of this collection became the first book in his series on Washingtoniana, *The Engraved Portraits of Washington*. An examination of this work reveals that many of these engravings were specifically produced for books written on the life of Washington. This naturally led Baker to his next area of interest, Washington biographies. The record of this collection ultimately became the fourth in his series, *Bibliotheca Washingtoniana*.

Wherever possible, original copies of the works have been examined, to provide accurate descriptions. Where a work was not seen, it will be noted. Sources consulted include a private Boston collection, *The Pennsylvania Magazine of History and Biography*, and the *National Union Catalog*. In addition to the published works, are several manuscripts with such titles as: *Etching and Etchers*, *The Opening Paragraphs to Some Biographies of George Washington*, and *Washington in Philadelphia, 1790-1799*.

A CHRONOLOGICAL LIST OF PUBLISHED BOOKS

1. *The Origin and Antiquity of Engraving, With Some Remarks on the Utility and Pleasures of Prints*. Philadelphia, George Gebbie, 1872. vii, 9-62 pages. 24cm. Original monograph issued in brown cloth boards, stamped in blind, with paper spine label. Details the work of several European artists including Rembrandt and Durer. Contains brief remarks on the engraving of dies for the manufacture of coins.

2. *The Origin and Antiquity of Engraving: with some remarks on the utility and pleasures of prints.* By W. S. Baker. with heliotype illustrations. Boston, James R. Osgood and Company, 1875. vii, 9-62 pages. 23 plates, frontispiece portrait of Albrecht Durer, 26 x 20cm.

Reprint of No. 1, in larger format containing 23 heliotype plates of prints discussed in text. Issued in green pebbled cloth boards, stamped in gilt on spine and front cover, and in blind on back cover.

3. *William Sharp, engraver; With a Descriptive Catalogue of his Works,* by W. S. Baker, Philadelphia, Gebbie & Barrie, 1875, 121 pages, frontispiece portrait of Sharp. 13 x 19cm.

Issued in unlettered, red pebbled cloth boards, with paper spine label. Contains interesting biography of William Sharp, with catalog of his engravings. Of slight numismatic interest, as it contains a detailed description of a rare engraving of Matthew Boulton, mint engraver.

4. *American Engravers and Their Works,* by W. S. Baker, Philadelphia, Gebbie & Barrie, 1875, x, 11-184 pages. 13 x 19cm.

Issued in unlettered, red pebbled cloth boards, with paper spine label. Of some numismatic interest, as it contains brief biographies of William Birch, Christian Gobrecht, James B. Longacre, Jacob Perkins, and Paul Revere. Includes excellent descriptions of many of their non-numismatic works. May have also been issued in a larger paper format.

5. *William Sharp, Engraver; with a Descriptive Catalogue of his Works,* by W. S. Baker, eleven copies of this size have been printed, Philadelphia, 1877, 121 pages, 34 x 29cm.

Reprint of number three above, in larger format. The size of print is the same as number N° 3, the difference being made up in very wide margins. Does not contain plate of William Sharp. Copy examined was No. 2, signed by Baker. Ex-libris Joseph Y. Jeanes of Philadelphia. Bound in half leather, ornate gilding on spine stamped WILLIAM SHARP, BAKER. Marbled paper on boards and endpapers, top edge gilt.

6. *The Engraved Portraits of Washington, with notices of the originals and brief biographical sketches of the painters.* by W. S. Baker, edition limited to 500 copies, Philadelphia, Lindsay & Baker, 1880, ix, 11-212 pages, 21 x 27 cm.

Issued in brown cloth boards, lettered in gilt on front cover and spine. Baker's first work on Washingtoniana, it is for the most part a detailed record of his own collection. Of some numismatic interest, as it contains brief biographies of William Birch, Pierre Eugene Du Simitière, and Joseph Wright. Also describes portraits of Washington engraved by the American Bank Note Company, Christian Gobrecht, William Kneass, James B. Longacre, Jacob Perkins, and Charles Cushing Wright to name just a few. Davis-60.

7. *Medallic Portraits of Washington with Historical and Critical Notes and a Descriptive Catalogue of the Coins, Medals, Tokens and Cards* by W. S. Baker Philadelphia, Robert M. Lindsay, 1885. vii, 9-252 pages, frontispiece portrait of Medal by C.C. Wright, 21 x 27 cm.

Originally issued by the publisher at \$5.00 per copy, later reduced to \$4.00, bound in quarter morocco, crimson cloth, lettered in gilt on spine and front cover. A companion to "Engraved Portraits...", it has remained the standard reference, for over one hundred years. A significant contribution to 19th century numismatic literature, as it was the first attempt at classification of each medal by subject or content, with attribution to the original portrait from which it was engraved. The only work of the four on Washingtoniana not issued in a limited edition, it seems to be the most difficult to obtain. This is perhaps due to demand from numismatists. Two reprints have appeared, both by Krause Publications of Iola Wisconsin. The first published in 1965 is an exact reprint with marginal notes by George Fuld and a new supplement of 14 pages of halftone plates. The second, which appeared one hundred years after the original, is a complete rework in the usual large Krause format. Davis-61.

8. *Character Portraits of Washington as Delineated by Historians, Orators and Divines Selected and Arranged in Chronological Order With Biographical Notes and References* by W. S. Baker, edition limited to three hundred and fifty copies, Philadelphia, Robert M. Lindsay, 1887, 351 pages, frontispiece, 21 x 27 cm.

The third in Baker's Washington series, issued in dark green cloth boards, lettered in gilt on the spine and front cover. The frontispiece is a reproduction of the rare allegorical print published with the funeral oration by Henry Lee. Reprints a number of the earliest and rarest biographical sketches of "The Father of Our Country" by such authors as Thomas Jefferson, John Adams, Gouverneur Morris and John Jay to name just a few.

9. *Bibliotheca Washingtoniana; A Descriptive List of the Biographies and Biographical Sketches of George Washington*, by W. S. Baker, edition limited to four hundred copies, Philadelphia, Robert M. Lindsay, 1889, xvi, 179 pages, frontispiece portrait, 21 x 27.5 cm.

The fourth, and possibly intended by Baker to be the final work in his series on Washingtoniana, as it was the last in large format. Brown cloth boards, lettered in gilt on the spine and front cover. A bibliography of over 501 books (including reprints) on the life of Washington, arranged chronologically from 1777 to 1889. Invaluable reference to the collector of Washington prints and books. Davis-62.

10. *Itinerary of General Washington from June 15, 1775, to Dec. 23, 1783.* by William S. Baker, Fifty copies only printed, Philadelphia, 1892, 249 pages, frontispiece portrait. 17.5 x 25.5cm.

Limited edition reprint of articles originally published in "The Pennsylvania Magazine of History and Biography," Vol.14, nos. 2-4; and Vol.15, nos. 1-4, 1890 and 1891. Not seen.

11. *Itinerary of General Washington From June 15, 1775, to Dec. 23, 1783.* by William S. Baker, Philadelphia, J. B. Lippincott Company, 1892, 334 pages, frontispiece portrait. 16.5 x 24.5cm.

Reprint of No. 10, with numerous additions. Issued in brown cloth boards. Portrait missing from the copy examined, but "The Pennsylvania Magazine..." contains a reprint of an engraving by Collyer, after a 1790 etching of Washington by Joseph Wright. A daily record of Washington's activities during the War, taken from his journals, correspondence, and contemporary newspaper accounts. Under July 3, 1775 he takes the makers of the "Assumed Command" medals (Baker 438 and 439) to task for assigning the wrong date, June 3, 1775 to that event. Howes B-52.

12. *Early Sketches of George Washington, Reprinted with Biographical and Bibliographical Notes*, by William S. Baker. Two Hundred and fifty copies printed, Philadelphia, J. B. Lippincott Company, 1894, 150 pages, frontispiece portrait. 19 x 25cm.

Brown board covers, smaller size. A collection of 15 biographical sketches of George Washington, written between 1760 and 1795. The frontispiece is a reproduction of an engraving from the earliest known portrait of Washington, painted by Charles Wilson Peale in 1772.

13. *Washington After The Revolution, MDCCLXXXIX - MDCCXCIX*, by William Spohn Baker, Philadelphia, J. B. Lippincott Company, 1898, 3-416 pages. 16½ x 24½cm.

Reprinted posthumously from articles that appeared in "The Pennsylvania Magazine of History and Biography," between 1894-1896, copyrighted in 1898, by his son-in-law, Henry Whelen, Jr. A daily calendar of Washington's activities from 1784 to 1799, gathered from his writings, correspondence, and contemporary newspaper accounts. Blue cloth boards, stamped in gilt on spine and front cover. Howes B-53.

Many of the titles have become difficult, although not impossible, to find in decent condition. Often the glue used by his various publishers has not held up over the years, and spines and paper labels have become torn where books were pulled off the shelf. The paper used had a high wood content and has become very brittle.

ADDRESSES DELIVERED BY WILLIAM SPOHN BAKER

The following is a list of addresses delivered by Baker to the Pennsylvania Historical Society, and the Pennsylvania Society of the Sons of the Revolution. Most have been privately reprinted and issued in limited numbers.

1. *Exhibition of Prints Under the Auspices of the Pennsylvania Academy of Fine Arts. Opening Address Delivered by W. S. Baker, Monday Evening, December 21, 1874.* Philadelphia, H. B. Ashmead, printer, 1874. 13 pages, 23cm.

Not seen

2. *The History of a Rare Washington Print. A Paper Read Before The Historical Society of Pennsylvania, May 6, 1889,* privately printed. Philadelphia, 1889. 10 pages, frontispiece portrait. 26cm.

Reprinted from "The Pennsylvania Magazine of History and Biography," v.13, p. 257-264, 1889. Issued in card covers, on heavy hand made paper. Frontispiece portrait of Washington, engraved after a painting by Charles Wilson Peale.

3. *Exchange of Major General Charles Lee, From a Manuscript of Elias Boudinot. With Notes by William S. Baker.* J. B. Lippincott Company, Philadelphia, 1891, 9 pages, frontispiece, 26cm.

Introductory notes to manuscript written by Baker. Frontispiece is a photograph of a caricature of General Lee, drawn by General Kosciusko. Originally printed in Volume 15, of "The Pennsylvania Magazine of History and Biography", 1891.

4. *The Camp By Schuylkill Falls. A Paper Read Before The Historical Society of Pennsylvania, January 11, 1892.* By William S. Baker, Privately printed. Philadelphia, 1892. 1p, 1, 3-16 pages, frontispiece, 25.5cm.

Reprinted from Volume 16, of "The Pennsylvania Magazine of History and Biography", 1892. Frontispiece is a reproduction of a sketch showing a view of the falls from Philadelphia.

5. *Presentation by Mr. Charles S. Ogden To The Historical Society of Pennsylvania of Charles Wilson Peale's Original Study For The First Portrait of Washington, With Remarks by William S. Baker.* Privately printed, Philadelphia, 1892, 9 pages, frontispiece portrait. 25cm. Verso of each leaf blank.

Reprinted from "The Pennsylvania Magazine of History and Biography", Volume 16, N° 3. Frontispiece is a reproduction of an engraving done from Charles Wilson Peale first portrait of Washington, painted at Mount Vernon in May, 1772.

6. *The Camp By The Old Gulph Mill. An Address Delivered Before the Pennsylvania Society of Sons of The Revolution, June 19, 1893, on the Occasion of Dedicating the Memorial Stone Marking the Site of the Encampment of the Continental Army at the Old Gulph Mill, in December, 1777.* by William Spohn Baker. Philadelphia, 1893, 18 pages, frontispiece. 25.5cm.

Reprinted from Volume 17, N°4 of "The Pennsylvania Magazine of History and Biography". The frontispiece is a photograph of the Gulph Mill, with memorial stone placed in foreground.

7. *Remarks Made June 18, 1894, by William Spohn Baker, Esq., in Response to the Toast "The Day We Celebrate," on the Occasion of the Visit to Fort Mifflin and the Site of Fort Mercer, on the Delaware, by the Pennsylvania Society of the Sons of the Revolution.* Privately printed, Philadelphia, 1894. 8vo, 5 pages.

Not seen.

8. *The Camp by Schuylkill Falls; An Address Delivered November 9, 1895, on the Occasion of Dedicating the Memorial Stone Erected by the Pennsylvania Society of Sons of the Revolution, at Queen and Thirty-first Streets, Philadelphia, Marking the Site of the Encampment of the Continental Army in August and September, 1777,* by William Spohn Baker, Privately printed, Philadelphia, 1896. 11 pages, frontispiece. 25.5cm.

Not seen.

OTHER WORKS OF INTEREST

1. *The Pennsylvania Magazine of History and Biography*: Volumes 9-22, Philadelphia, 1876 to date.

Volume 21 has a photograph of Baker, with notice of his death. Volume 22, has the same photograph, with an 8 page memorial, that includes an incomplete bibliography.

2. *The Hampton L. Carson Collection of Engraved Portraits of General George Washington*. Stan V. Henkels, Philadelphia, 1904, 173 pages, 1085 lots, 21 x 27cm.

Part one of three, spread over four Volumes. The catalog was issued in card covers, on heavy paper, illustrated throughout, with high quality reproductions of numerous lots, cancelled by publisher's red line. Numbered 906 in the Henkels auction series, the sale dates were January 21st and 22nd, 1904. In the introduction, Henkels notes that the work is in effect a reprint of "Engraved Portraits..", with numerous additions, not known to Baker. It is cataloged by Baker numbers, and printed in the same typeface used in the original. Henkels offers for sale, a deluxe hardbound, limited edition without cancellation marks, but this has not been seen by this cataloger. Sale also contains several lots of Washington medals.

THE PRINTER'S DEVIL

Joel Orosz

Imagine that you have traveled to New England, and in the course of looking through a pile of old books, you find ten numbers of a forgotten periodical published by Edward Cogan in the early 1870s and distributed to no more than fifty of his clients. Such was the experience of Stephen Koschal recently in our sister hobby of autograph collecting, when he unearthed the first ten numbers of *The American Antiquarian*, a quarterly journal published by pioneer autograph dealer Charles DeForest Burns. Koschal reprinted these numbers as a single volume which found its way to your columnist's hands as a gift from fellow NBS member Q. David Bowers, who discovered the availability of the reprint in a review published in the Winter 1993 issue of *Manuscripts*.

What does this have to do with numismatic literature? Actually quite a lot. In an article titled "The Scope and Object of this Publication," which appeared in Volume 1 N^o1, (August 1870), Burns said that *The American Antiquarian* would "publish accounts of sales of autographs, of continental money, rare American books and coins ... " Autograph collectors, of course, had a natural interest in continental currency, for most pieces were signed by eminent personages of their time. The inaugural issue of *The American Antiquarian* contained a long story on the "Paper Currency of New

Hampshire." A shorter article entitled "A Rare Connecticut Bill," appeared in Volume 3 N°2, (January 1873), and Burns offered notes for sale at fixed prices in several numbers.

A more direct connection with numismatic literature appeared in Volume 3, N°1 (February 1873) in which Burns offered numerous books for sale, two of which were decidedly numismatic. The first was described as "Bushnell's American Tokens. Fine clean copy in paper uncut. Plates. Over 4,000 tokens described -- very rare --- \$14.00." The second is described as "An Essay on Coining, by Saml. Thompson, die sinker, 1873. A MSS contains eight original drawings in India ink." While the Bushnell publication remains scarce today, the Thompson manuscript was probably unique. Your columnist is not aware if it still exists, and if so, where.

In these early years of collecting in America, few dealers could afford to specialize in one area; hence most dealt in a number of collectible objects. It should come as no surprise, then, that they advertised in each others' journals. Among the coin dealer brethren paying for space in *The American Antiquarian* were Edward Cogan, first appearing in Volume 2 N°3 (April 1873), Bangs, Merwin & Co., first appearing in Volume 2 N°4 (October 1872), and William H. Strobridge, first appearing in Volume 3, N°1 (February 1873).

Early collectors, too, often gathered both coins and autographs. Pierre Eugène Du Simitière, who was the proprietor of The American Museum in Philadelphia from 1775 until his death in 1784, was one of the earliest serious coin collectors in America. In Volume 2 N°1 (September 1871), Burns reprinted, in its entirety, a letter from Du Simitière to Governor George Clinton of New York dated April 26, 1779. While the existence of this letter has long been known (your columnist quoted pertinent passages in his book *The Eagle That is Forgotten*), the article is interesting for two reasons. First Burns accurately pegged Du Simitière's character by heading the piece, "A Rapacious Collector of the Olden Time," and second, he quoted a lament from Du Simitière demonstrating that today's complaints about the dearth of finds from circulation is nothing new: "Coins and medals ancient and modern I have a collection of, but nowadays these are becoming scarce ..."

The most intriguing information found in *The American Antiquarian*, so far as the numismatic bibliophile is concerned, lies in a tantalizing piece of news about Robert Gilmore, Jr, collector extraordinaire of the early American republic, who amassed vast collections of art works, autographs, and coinage. Although Gilmore's accomplishments in the first two fields have long been noted, his numismatic achievements were largely forgotten until your columnist wrote articles about him in Bowers & Merena's *Rare Coin Review* and *The Numismatist*. The most significant piece of evidence cited in these

articles was a letter Gilmor wrote to the sitting Secretary of War, Joel Roberts Poinsett, on April 14, 1841. In the letter, Gilmor stated that "many years ago" he began gathering "every gold, silver, and copper coin issued from the mint ..." attempting to form a complete collection. He went on to say that "I am yet deficient in seven gold coins (an Eagle of 1802 among them), ten silver coins and three copper. Of course Gilmor probably was not collecting by mint mark (very few did before Augustus Heaton called attention to them more than 50 years later). In the absence of reference books, Gilmor was also searching for a few will-o'-the wisps, an Eagle of 1802 never existed! Nonetheless, by 1841, he had succeeded in amassing a nearly complete set of Philadelphia regular issues in all metals - a remarkable accomplishment. The vexing question is: "What happened to this great early collection?"

The first step in such cases, of course, is to consult Attinelli's *Numisgraphics*. There, the worthy brother Emmanuel is helpful. He records a sale of paintings, statuary, and engravings from Gilmor's art collection, dated March 8, 1849 in which lot 143 was "a lot of Greek and Roman coins." Attinelli added parenthetically: "This gentleman had at one time one of the largest and finest collections of his day, which he disposed of at private sale. This sale had to have taken place between 1841 when Gilmor wrote Poinsett and 1818 when he died.

Carl Carlson, in considering the small constellation of American coin collectors in the 1840s, has speculated that the most likely buyer for Gilmor's coins was the renowned Philadelphia numismatist Joseph Mickley. Carlson feels that, with the exception of a few "heirloom" pieces retained by Gilmor's family, Mickley may have purchased the collection *en bloc*. Evidence gleaned from *The American Antiquarian*, while very much circumstantial, lends more probability to Carlson's Mickley theory.

In the very first number of *The American Antiquarian*, a long unsigned article presented the stories of the first three significant collectors of autographs in the United States. The anonymous correspondent stated: "Robert Gilmore (sic) of Baltimore, a successful and wealthy merchant, was the second of these pioneers. At his decease, a portion of his collection passed into the hands of Mr. Dreer, of Philadelphia, the well-known collector; another portion was scattered and has floated in fragments into most collections ..." The "Mr Dreer: mentioned was Ferdinand J. Dreer, a voracious early autograph hound. Could he have purchased the Gilmor coins as well? This seems highly unlikely, for there is no evidence that Dreer was ever a serious numismatist.

The name of a very significant numismatist did surface, however, later in the first number of *The American Antiquarian*. In an article probably written by Burns himself, titled "Complete Sets of Signers," a total of fourteen

complete sets of signers of the Declaration of Independence were identified as intact in 1870, and number eleven on that list was Mickley's. Just ahead of him, at number nine on the list, was Dreer. A later issue of *The American Antiquarian*, Volume 2, Nº1 (September 1871), carries a story titled "The Gilmor Collection," asserting that, as of June 1835, Gilmor lacked only one signer's autograph, that of Thomas Lynch, Jr (the second rarest signer after Button Gwinnett). It is probably a safe bet that in the thirteen years of life that remained to him, Gilmor completed the set. So, where did Gilmor's set of signer's go?

Given that fact that Dreer purchased many of Gilmor's autographs, he would seem to be the logical candidate for having purchased the set of signers. But Burns carefully distinguished between complete sets formed by the collectors who possessed them, and those owned (purchased intact), by their current possessors. Dreer is listed as having formed his collection, while Mickley is listed as merely owning his. If this is true, Dreer did not purchase a complete set, but Mickley did. Burns added that "... Mickley ... is said to have become the fortunate possessor of the great body of his collection at the sale of the effects of a deceased enthusiast on a wet night ..." Thus it seems that Gilmor could have been Mickley's source for the complete set of signers, as well as a number of other autographs in the body of Mickley's collection.

If so, could Gilmor's coins have passed to Mickley? The timing would work -- Attinelli said that Gilmor disposed of his coins, by private sale, while still alive. The anonymous correspondent in *The American Antiquarian* said Dreer bought some of Gilmor's autographs after the latter's death. Burns said Mickley bought his collection of the signers "from a deceased enthusiast."

If all three are correct, a hypothetical pattern emerges. Sometime between 1841 and 1848 (internal evidence in the Gilmor papers in the Historical Society of Maryland suggest probably around 1843), Robert Gilmor, Jr sold his American coin collection *en bloc* to Mickley. After Gilmor's death, his autographs went under the hammer. Mickley snapped up Gilmor's collection of signers, while Dreer, his collection of signers already complete, went after other delicacies. The remainder, as the anonymous correspondent stated, was scattered among other buyers. Thus the Carlson-Mickley "theory" has received some confirmation, albeit very circumstantial. Subsequent evidence, of course, may refute it all together. But this does point the way to future research opportunities that may serve to illuminate additional connections between Gilmor and Mickley. It also strongly suggests that solutions to numismatic mysteries may be found in the history of sister hobbies such as the collecting of autographs, books, or stamps. Your columnist thanks Dave Bowers for providing the lead to this interesting glimpse into the early era of American numismatics.

BOOK REVIEW
Frank Van Zandt

Mossman, Philip L. *Money of the American Colonies and Confederation*. *Numismatic Studies No. 20*, American Numismatic Society, New York, 1993

Money of the American Colonies and Confederation is a new approach to the monetary history of the colonial period from its infancy to the beginnings of federal coinage. It provides an economic approach to the reasons for the different media of exchange from wampum in use by the Native Americans to the various independent states' attempts at making their own coins and setting weight and standards for coinmaking.

The book contains many detail such as the different colors of wampum - for instance how violet was more highly prized than the common white. Also discussed in early chapters, with charts accompanying the text, is how foreign coins circulated throughout the colonies, with England first not recognizing the plight of the colonists who needed small change, and then later resolving the problem by hiring ill trained engravers. The poorly-made coins were dumped on the colonies and resulted in mass counterfeiting in England and colonist mistrust of the circulating coins. Mossman also discusses the devaluation of paper money due to its over-issue during the Revolutionary period, and how financial panic was averted by the intervention of the Bank of America, which was headed by Robert Morris.

The writer goes into great detail concerning the various coinages in individual states, the scarcity of the copper planchets, and what these minters had to do to show a profit in their ventures. Early engravers such as William Coley, James Atler, Jacob Perkins and Joseph Callender are noted as those who played a part in the design of the country's early coinage.

Mossman also traces the history and reasons of why so many early coins were overstruck to meet the needs of the minter as well as the needs of the economy. Often below standard weight coins were produced since minters would weigh coins by the pound rather than by the piece. The writer charts the weight differences throughout the colonies.

This book has been more than twenty years in the making and is clearly a move in the right direction for the quality of research and production capable at the A.N.S. The book is well worth the \$100 list price and is heavily annotated with source notations and a 13-page bibliography. However, the publishers have also made a graphically pleasing book, with 8½ x 11" glossy pages, numerous charts, tables, black and white photographs and an easy-to-read print and page layout. It is a welcome addition to American numismatic literature.

PAPER MARBLING IN NUMISMATICS
Forrest Daniel

This is an exploration toward the fringes of bibliomania, and the conclusion may be deckle-edged rather than trimmed and marbled. It appears that the edges of the pages also deserve consideration in the overall study of books. The edges and endpapers of older numismatic books feature a type of printing called marbling -- spotty, swirly spackles of varicolor which appear beyond order and description.

Marbling is a type of printing which has been little practiced commercially for many years but is still alive and well as an art form practiced by enough artists they have a journal called *Ink and Gall*, a title almost as subtle as *The Asylum*. Marbling also has a distinct, if obscure, place in American numismatics since one issue of Continental Currency, two banknotes and several foreign loan certificates were printed on marbled paper. So marbling must be added to the list of printing methods used for paper money along with intaglio, lithography, photo-lithography and letter press. The marbling process was outlined in an old newspaper article.

Did you ever look at the "marbling" on the edge of a book and wonder how they put it on? I did, and I went to a bindery on purpose to see it done. One man performed the work for the entire establishment, and I am told there is a certain secrecy about the process that enables those who follow it to command high wages. There was before the workman a sink filled to the brim with a dark red paint, thickened with mucilage. Near this a table upon which stood the jars of the other colors - white, blue, green, and yellow. These two are thickened in the same way.

At the workman's hand are the stitched but unbound volumes, the edges of which are to be marbled. The sinkful of red is examined, and all foreign matters are skimmed off. Then the workman takes in turn a brush from each jar of color and strikes it across a stick which aids him as a maulstick does a painter. This scatters the paint from the brush to the surface of the sink where it lies, by reason of its preparation, without running together. In this position the marbling appears just as it does when on the edge of a book. Several books are picked up between the pieces of millboard, and while clasped tightly together are held against the concoction below for a second or two. When they are withdrawn, the marbling has been transferred to their edges. Others are dipped until the marbling is exhausted from the sink. Then the whole preparation is repeated.

Another thing I think not generally known is the fact that gilded edges are put upon books not so much to improve the appearance of the volume, but to allow them to be more easily cleaned. When gilt edged books are dusty, a sharp slap against the volume or the surface of a table will clean them instantly. It is for this especial reason that thousands of books are only gilded on the top edge where the dust is likely to settle. People not knowing this often return such books to their dealers as incomplete. -- Chicago News "Rambler." River Falls, Wisc. Journal, April 8, 1886.

An encyclopedia lifts the art of marbling from a vat of paint and mucilage to a shallow vessel with about two inches of clean gum water. Various colored pigments, ground in spirits of wine and mixed with a small quantity of ox gall, are thrown on this surface and worked with quill and comb to form the variegated, marble-like patterns seen on the dipped edges of books and sheets of paper. But why the ox gall?

Another old description says the colors were ground in water; we have progressed from oil paints to water colors without revocation of artistic license. When flicked on the surface, the color spreads on the surface of the gum water. Succeeding colors do not mix; they merely crowd for space for themselves altering the curved shapes of the earlier patterns. The dapple could be left as the colors fell or could be drawn into elongated ovals by drawing a comb through the colors at any stage of the process. There was no limit to the patterns a marbler with imagination could create and print.

When marbled paper was used for end papers or book covers, the sheets had to go through a finishing process. The surface of freshly marbled sheets was rough with heavy ink and the colors indistinct. To bring out the full beauty of the tints, the sheets were polished with an agate burnisher drawn mechanically over the sheet. Nothing less hard than agate or flint could be used to burnish the sheets; steel would scratch in a few hours, but gate agate needed resurfacing only every few weeks.

The art of marbling in the form of water printing was practiced in Japan in the twelfth century. By the time the craft reached Persia and Turkey in the fifteenth century, thickeners had been added to the water, and oil colors gave more control to the medium. Marbling was practiced by a few masters in Western Europe in the 17th century, but the craftsmen kept their methods shrouded in mystery. It was not until 1853 that instructions for marbling were published; a pirated edition appeared in the United States in 1856.

A later volume, considered the leading text, appeared in an American edition in 1894. Unfortunately, by the time a good working guide to marbling appeared, hand craftsmanship was being replaced by mechanical book binding and marbled edges became uneconomical.

Modern interest in the book arts and crafts has revived interest in marbling and has taken the art form to surfaces other than paper. Modern marblers add a number of compounds to water to increase the surface tension of the printing base to accommodate the wide variety of pigments (oil, water, and ink) they use. Each surface, as well, gives characteristic qualities to the finished product. Some of the thickening agents include carrageenan (a seaweed filler used in ice cream), unflavored food gelatin and methyl cellulose. When a color does flow on the printing surface as the marbler desires, he uses dispersing agents which can include photowetting agents or ox gall. As this is intended only to summarize the art, other artistic details are omitted.

Because of its hand-dipped nature, marbled paper was not practical for use as currency paper. That quality, however, might have made that process a good anti-counterfeiting device. At any rate, the \$20 denomination of Continental Currency authorized in the May 10, 1775 session of Congress was printed on paper which had a strip of marbling on the left end. The issue was also distinctive for other reasons - it was printed on thinner paper rather than the very heavy paper used for other Continental Currency, its shape was longer and narrower, and it had the small press run, only 11,800 notes. These were printed by Hall and Sellers in Philadelphia on paper supplied by Benjamin Franklin.

Franklin also furnished a stronger marbled paper for small change notes, 1 penny and 3 pence, for the Bank of North America in 1789. According to Eric Newman, the paper was probably made at Merion, Pennsylvania.

While Franklin was minister plenipotentiary in France during the American Revolution, he negotiated in 1777, a loan for 18,000,000 livres from the French government. Certificates for installments of that loan were printed in French by Franklin on the press he maintained for his pleasure at his residence near Paris. The paper he used, more than likely, was made in France; it had a strip of marbling near the right edge of the sheet. Of the \$10,000,000 authorized, only \$3,267,000 was issued. It is possible that marbled paper was used for other loan contracts negotiated in Europe by Franklin.

The marbled edges of numismatic books, thus, should be appreciated as items related to marbled notes and securities. Every numismatic library should contain at least one book with every kind of edge - deckled, trimmed, plain colored, gilt, and marbled.

ref:

Diane Maurer with Paul Maurer. *Marbling, A Complete Guide to Creating Beautiful Patterned Papers and Fabrics*, New York, Crescent Books, 1991.

Eric Newman. *The Early Paper Money of America*, Iola, Krause Publications, 1990.

William G. Anderson. *The Price of Liberty: The Public Debt of the American Revolution*, Charlottesville, University Press of Virginia, 1983

Alfred G. Guernsey. "Making the Magazine," *Harper's New Monthly Magazine*, Vol. 33, December 1865.

THE BOOK THAT AWAKENED MY LOVE OF COINS

Peter Gaspar

When I was twelve years old, a kidney infection kept me in bed for several months. My mother brought me all kinds of books from the public library, but the one that changed my life was *English Coins* by George C. Brooke, originally published by Methuen, London, in 1932. Its title is "from the seventh century to the present day," but it is concerned, almost entirely, with the medieval period.

Reading Brooke ignited in that child a real interest in coins and their role as cultural artifacts and historical documents that has lasted more than 45 years, and has grown ever stronger. It was Brooke's ability to bring alive numismatic problems and to convey his own enthusiasm for solving them that made such a deep impression on me. Medieval coins are often quite stereotyped in their designs, and it was quite astonishing to me that so much can be learned from minute differences in such fine details as ornaments on crowns and the shapes of letters.

To make clear how strong was the effect of Brook's words (and crisp collotype plates) on that young boy, I should add that I had not then ever seen a medieval coin and was not to handle one for another ten years. When, as a graduate student at Yale, a groat of Edward III finally did rest in my palm, it was, thanks to Brooke, an old friend to whom I have ever since remained devoted.

Mr Gaspar, Professor of Chemistry at Washington University in St Louis writes "When you asked if I had anything for The Asylum, my favorite journal (Woodsman, spare that name, I love it so!), it made me feel very guilty not to have contributed anything. ... I was asked several years ago by my university library to write, along with other faculty members, a brief essay on a book that made a difference in our lives. ... if you choose to publish it, I will be pleased, and not surprised, if it flushes out other bibliomaniacs for whom one book made all the difference, and who are willing to write about it."

Odds & Endpapers
Fred Lake

More musings on the book scene. As one who routinely examines several thousand books and documents during any given year, I am consistently amazed, angered, admiring, and appreciative of the different ways that book owners will notify the rest of the world that this is "MY BOOK". This notice takes the form of a simple signature on the title page (usually written so as to obscure some important information) to the most elaborate bookplate pasted to an ornate endpaper. There "oughta be a law" prescribing the boundaries within which one may proclaim his or her ownership of a piece of literature. Are there any nominations for the finest bookplate to grace a choice volume?

Another way to deface a book is to ask the author to autograph a copy for you. These favors run the gamut from undecipherable scribbblings of initials to great tributes to the books owner as "my personal friend and assistant, etc, etc." Some of my favorite autographs are those with a bit of whimsy. For instance, Walter Breen's over his photo on the endpaper of Adams' *United States Numismatic Literature, Volume II*, and that of Elizabeth Jones who signed the "Redbook" at every coin or medal she sculpted. What are some of your favorites in either the bookplate or autograph area?

Harold Thomas has written to me with the names of over 125 numismatic literature authors of the female gender. After consulting a few other sources, the list has grown to over 250 names, a rather impressive number that should put to rest some of the comments heard that the hobby lacks feminine participation. A copy of the list of names is available from your columnist.

The telephone debit-card collecting fraternity is growing rather rapidly and it is interesting to note the debate as to whether these cards properly belong in the numismatic arena. Several "experts" are declaring that they are more like postage stamps than coins and paper money. If numismatics can be described as the study of money and its various forms, does this not allow for "plastic money"?

In the "what-not-to-do-with-rolls-of-coins" area, how about the thief who recently robbed a store and stuffed a number of rolled coins into his pockets. The police chased the perpetrator who decided to swim for it in the local lake. He was dragged from the bottom several hours later.

Your help in furnishing some fact and fancy for this column is earnestly solicited. Please forward any ideas and/or suggestions to the Editor.

BOWERS SPECIAL COIN LETTERS, 1970-1981
Michael J. Sullivan

My first serious attempt to assemble a set of auction catalogues began in 1984 after reading *Wilson's Numismatic Repository*, Volume 1 N°6, which included a list of Bowers & Ruddy catalogues. Collecting the B&R series quickly expanded to other Bowers' emissions - *Empire Topics*, *Empire Review*, *Empire Investors Report*, *Choice and Desirable Coins*, *Rare Coin Review*, and the *Special Coin Letter*. Most of these publications were catalogued by sequential issue number or knowledge of their publication sequence. The *Special Coin Letter* series, however, proved to be the most challenging to collect since no one had established a catalogue listing and they were issued unnumbered were frequently discarded by recipients.

The SCL is, and has been, the vehicle by which new purchases are offered to the firm's fixed price customers. Usually of 8, 12 or 16 pages in length, it was bi-folded and mailed in a legal sized envelope. No original articles were published in it, and commentary or descriptions were necessarily brief.

Numerous letters, phone conversations, trades and purchases resulted in a near complete set of *Special Coin Letters* by 1985. Jack Collins and the author independently responded to a request in *Rare Coin Review* N°56 for information of Bower's publications. Bowers & Merena combined the two lists and published the results in *Rare Coin Review* N°58, page 69. This list included three previously unknown SCL issues - September 1972, March 1981, and April 1981. Seven years later, the author has not seen a copy nor has corresponded with any collector owning any of these issues. Thus, they may not exist, being perhaps the result of errors in combining the several listings.

Three additional *Special Coin Letters* have, however, been discovered since RCR N°58 - August and November 1970, published under the Hathaway and Bowers name, and April 1971 published by Bowers and Ruddy. Thus, a complete set of *Special Coin Letters*, 1970-1981, as listed on the following pages consists of two issues by Hathaway and Bowers, and 63 issues from Bowers & Ruddy. This series represents a tremendous challenge as it took the author nine years to complete a set. The final issues obtained, and possibly the rarest, were August and November 1970 and March 1978.

The publication resumed in 1984 under the Bowers and Merena name with the following introduction. "This issue of the *Special Coin Letter* heralds "a new era" in this publication. As previous issues, which date back many years, were either not numbered or were numbered erratically, we have commenced the present issue with number 1001 (thus avoiding confusion with our numbering system of the *Rare Coin Review*."

HATHAWAY AND BOWERS GALLERIES, INC.
Santa Fe Springs, CA 90670

Both of the following issues are titled "Choice Rare Coins" at the top of the page and are titled "Special Coin Letter" in the upper right corner.

Date	Remy Listing	Pages	Page Numbers	Color	Comments
1 August, 1970	Not in Remy	4		White	
1 November, 1970	Not in Remy	6	1-6	Gold	Stapled in the upper left corner.

BOWERS AND RUDDY GALLERIES, INC.
Suite 810, 6922 Hollywood Boulevard, Hollywood, CA 90028

Date	Remy Listing	Pages	Page Numbers	Color	Comments
January, 1971		6	1-6	Gold	Stapled in the upper left corner.
April, 1971	Not in Remy	8	1-8	Tan	Stapled in the upper left corner.
August, 1971		12	1-12	Yellow	
May, 1972		8	1-8	White	
September, 1973		8	2-8	White	
October, 1973		16	2-15	White	
November, 1973		8	2-8	White	
February, 1974		8	2-7	White	Last issue with "Suite 810" included in the address.
July, 1974		8	2-7	White	
November, 1974		16	2-15	White	
January-February, 1975		8	2-7	White	"A Subsidiary of General Mills"
August, 1975		8	2-8	White	
September, 1975		8	2-7	White	
October, 1975		8	2-8	White	
November, 1975		12	2-12	Beige	
December, 1975		8	2-8	Beige	
January, 1976		8	2-8	Beige	
March, 1976		8	2-8	Beige	
April, 1976		16	2-16	Beige	
May, 1976		8	2-8	Beige	
June, 1976		8	2-8	Beige	
4 July, 1976	Not in Remy	8	2-8	Beige	
August, 1976	Not in Remy	8	3-8	Beige	
September, 1976	Not in Remy	8	2-8	Beige	
October, 1976	Not in Remy	8	2-8	Beige	
November, 1976	Not in Remy	8	2-8	Beige	Inserted is a 3" x 5" card indicating "OOPS" Choice BU 1934-D Buffalo Nickels are \$39 ea. not \$39 a roll.
December, 1976	Not in Remy	8	3-8	Beige	
January, 1977	Not in Remy	8	3-7	Beige	
February, 1977	Not in Remy	8	3-8	Beige	
April, 1977		8	3-8	Beige	
May, 1977		8	3-8	Beige	
June, 1977		8	3-8	Beige	
July, 1977		8	3-8	Beige	

August, 1977		8	3-8	Beige	
September, 1977		16	3-16	Beige	
October, 1977		16	3-16	Beige	Last issue with "A Subsidiary of General Mills." "Suite 600" added to the address
November, 1977		16	3-16	Beige	
December, 1977		8	3-8	Beige	
1/78		16	3-16	Beige	
2/78		8	3-7	White	
3/78		8	1-6	White	
Vol. 8, No. 4		16	2-16	Beige	
Vol. 8, No. 5		16	3-16	Beige	
Vol. 8, No. 6		20	3-20	Beige	Two sections: pages 3-16 and pages 17-20.
December, 1978		16	3 3-16	Beige	
January, 1979		16	3-16	Beige	
April, 1979		8	3-8	Beige	
May, 1979		4	3-4	Beige	Also issued printed on off white paper.
July, 1979		8	3-8	Beige	
August, 1979		8	2-8	Beige	
November, 1979		16	2-15	Beige	
December, 1979		8	2-8	Beige	
February, 1980		8	2-8	Beige	
March, 1980		8	2-8	Tan	
April, 1980		8	2-8	Beige	
May, 1980		12	2-12	Tan	
June, 1980		16	2-16	Tan	
September, 1980		16	2-16	Tan	
October, 1980		16	1-16	Beige	
November, 1980		8	1-7	Beige	
[December, 1980]		16	1-13	Tan	Undated
January, 1981		20	1-20	Beige	Sent with 2 pg. letter from William Hawfield, Jr., 2 pg. list of books for sale, and "The Official 1981 Presidential Inaugural Medal Collection."
February, 1981		16	1-16	Beige	

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FROM THE EDITOR

¶ One of the more nauseating articles we have read recently appeared in the January 1994 issue of *The Numismatist*. In it, ANA President David Ganz glorifies the 35 year history of the Lincoln Memorial Reverse of the current one cent coin and suggests that it "offers exciting collecting opportunities for those seeking a challenge." The drivel continues with "Nearly everyone who has seen the Lincoln Memorial firsthand is awed by its simple majesty. Miraculously, [Assistant Engraver of the Mint Frank] Gasparro translated this feeling to a small flan barely 2 centimeters in diameter." While we are able to contain our excitement with the thought of collecting a complete set of this coin, artistically, we prefer the comments from two of our more respected researchers. Don Taxay, in *U.S. Mint and Coinage* noted "There are no shadows on the coin, and there is no feeling of depth. The details are lost, and what remains looks at a glance more like a trolley car. It is a poor memorial to Lincoln, to Brenner, and to the Commission of Fine Arts which opposed its adoption." Walter Breen in his *Complete Encyclopedia* was more direct in calling it "an artistic disaster." As Ganz cited neither the Breen nor the Taxay works among his seventeen references, may we infer that the Presidential Library lacks a few key titles?

¶ Our comments on the NLG award process continue to generate mail. The latest was from David Alexander: "... I served NLG as Executive Director from 1982 until 1990 and have been closely involved with the Guild's "mind set." It is no secret that NLG members certainly do enjoy themselves at our annual bash, and that we certainly do distribute awards. In the years I served NLG, one of my goals was to fine tune the award rules originally drafted by the late Abe Kosoff to steer recognition toward serious and original efforts in numismatic books. ... The Highfill family album or "brick," as *The Asylum* named it, has caused much comment. I would suspect that more than a few NLG members agree with your evaluation, and this may have its impact in determining the 1994 awards. The "mind set" concerned with classic or collectible numismatic literature may be fundamentally different from that involved with newly published efforts. However, I believe that concern for quality is far more universal in both organizations than some may perceive. ... The NLG Board, on which I now serve, will be considering the subject of award qualifications carefully in the next couple of months. It may be that our bibliomaniac colleagues' published comments will influence our continuing assessment of the NLG award system."

¶ We certainly agree with a suggestion in Bill Atkinson's column in the December 20, *Coin World* regarding preparation for attending a coin show. "I strongly recommend heading straight for the tables of numismatic literature dealers first. In my own opinion, I think sponsors of numismatic shows should arrange to have literature dealers set up at the very front of the bourse floor. In many shows, literature dealers are relegated to back corners where visitors never find them. It is especially important that new hobbyists visiting shows receive a lot of exposure to numismatic literature."

¶ The latest of the specialty journals to appear is the Bulletin of the Colonial Coin Collector's Club *The C4 Newsletter* (elevated to the fourth power by *Coin World* as the *C⁴ Newsletter*) - ably written by Michael Hodder. In only its second issue, reviews of recent auction catalogues and cataloguing styles have caused some derision which we hope can be amicably resolved. The principals involved in this flap are simply too important to the hobby.

¶ Larry Turner writes: "While history has yet to determine if John Bergman will become immortalized as a famous book dealer, we notice on page 27 of Highfill's encyclopedia that John will become famous for providing a quick loan to buy large cents. Thanks, John, for giving book people a generous reputation."

[And what a wonderful book from which one may draw his legacy]

¶ We are not adverse to free publicity from commentary on this journal in *Coin World*, but we do wish the editorial assistant at that paper would at least read *The Asylum* before he or she reviews it. A short blurb in the January 31 issue began "Publications of the early 20th century firm Rollin et Feuadent are reviewed in a feature article published in the recently released fall issue of *The Asylum*." Readers will recall George Kolbe's excellent *raconte* of the auction sale of that firm's library, but if there was one thing that his article did not review, it was the firm's publications.

¶ Frank Van Zandt writes: "While browsing through the magazine section of the local Borders bookstore, I happened to see a magazine named *The Asylum*. No, not an NBS publication; in fact, it was something quite different. This *Asylum* was an annual anthology of poems, short stories, photographs, and drawings. The cover featured a black and white "art" photograph of some nudes, and the photographs and drawings inside were, well, not of coins, but definitely meant for someone with more "artistic" and liberal tastes than mine. Give me a photograph of an old coin any day! Titles of some of the short

stories and poems included "The Baboon in the Night Club," "Dream with Footwear," "Garden Evening, White River State Hospital," "Confessions of an American Epileptic," and "The Farmer's Widow." According to the title page, the magazine is an annual, but was originally a quarterly. The NBS publication has been published since 1980, so this namesake is a newcomer, only in business since 1985. It is printed by McNaughton & Son in Saline, MI; editorial offices are in Santa Maria, CA. Its editor is Greg Boyd. After buying and perusing this issue, I decided I like our *Asylum* much better, in subject matter, editorial policy and style. I guess there's nothing like the original. Keep it coming, Charlie; I look forward to every issue!

N.B.S. MEETING, F.U.N., ORLANDO, FLORIDA
Fred Lake

On Saturday, January 8, 1994, a regional meeting if the N.B.S. was held in conjunction with the F.U.N. show. The attendance list was signed by Brad Karoleff, Charles Horning, Ed Price, John Kraljevich, Jeff Rock, Terry Krueger, John Groot, Jon Warshawsky, Gene Sternlicht, Richard Rosichon, Neil Musante, Fred Lake, and William Lutwyche. Fred Lake, the regional coordinator, discussed requests for articles for inclusion in forthcoming issues of *The Asylum* and possible topics to be explored. He also displayed a framed photograph of John Ford holding the first slabbed book. The photograph and the slab will be sold this Spring by Charles Davis with all proceeds to N.B.S. Neil Musante then presented a talk on the publications of W. S. Baker.

FROM THE PRESIDENT

This is an exciting time to be a numismatic book collector. Recently, as reported by George Kolbe, there was an excellent auction in Europe of a numismatic library with many fine works for all tastes. Now Frank Katzen is planning to retire and has scheduled a four auction sale of his personal library. In addition, I understand that there will be another announcement soon of major American library being offered. So many of us will be finding a once in a lifetime opportunity to add rare and unusual items to our own libraries.

I wish you all good luck in these sales, and while you are waiting for the catalogues to arrive, I hope you will find the time to involve yourself in NBS by sharing your collecting interests in *The Asylum*, taking part in the logo contest, or writing our editor about your thoughts on books, coins, or numismatics in general.

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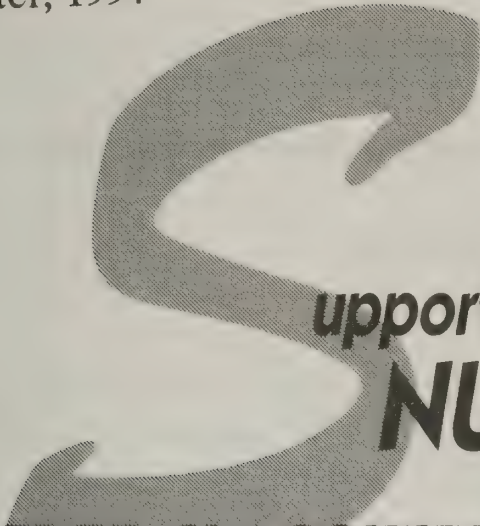
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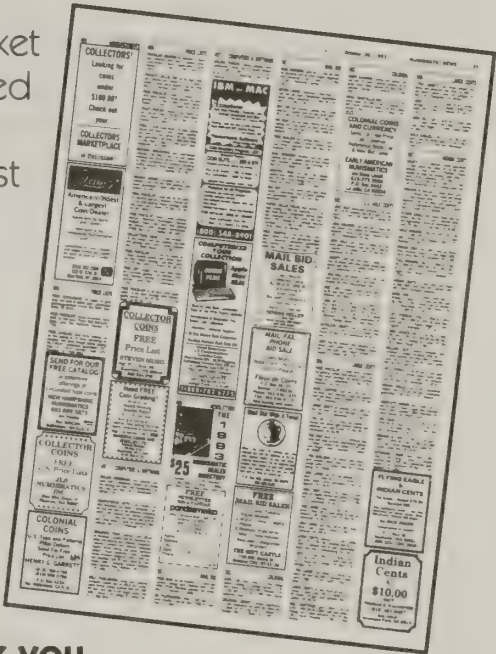
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Originally published by the Carnegie Institution of Washington 1917-1937, their existence and importance was not generally known to numismatists until John Ford's address to the N.B.S. General Meeting, A.N.A. 1992. In this talk, which was reprinted in its entirety in the Fall 1992 issue of *The Asylum*, Ford cites these works as necessary supplements to Betts for anyone interested in collecting American colonial history illustrated by contemporary medals.

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An Important Announcement by Frank and Laurese Katen

After 55 years as a Coin, Stamp and Numismatic Book Dealer (Laurese 31), we have decided to slow down. Perhaps getting the American Numismatic Association 50 year gold membership medal got us thinking.

We gave up the Retail Business three years ago and have been operating from home doing auctions. Sale N°75, gold coins, silver dollars and numismatic literature has just been completed on our new computer, Presario 866 which I am trying to master.

The main announcement is that Frank and Laurese Katen will be selling their library, one of the finest world libraries in existence. The sale will be in four parts, Part 1, N°76, will consist of numismatic texts; Part 2, N°77, will have numismatic periodicals; Parts 3 and 4, N°78 and 79, will consist of United States and World auction catalogues and Fixed Price Lists.

The texts in Sale N°76 are new, as new or very fine unless noted otherwise. Over the years our advertising and auction sales featured numismatic literature. We generally purchased 5 or 10 copies to get the discount as members of the American Bookseller's Association. One copy became the working copy and the second was placed in our library.

At the suggestion of friends, we will bind the four sales (five if needed) into a handsome volume with their prices realized lists. The volumes will be numbered and limited to the number of subscribers. The price of this bound volume is \$100.00.

The date of Sale N°76 is March 25-26, 1994. The sales will be held in the Courtyard Marriot, 1671 West Nursery Road, Linthicum, Maryland (at the BWI Airport) and five miles from the Convention Center in Baltimore.

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THE ASYLUM

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Spring, 1994

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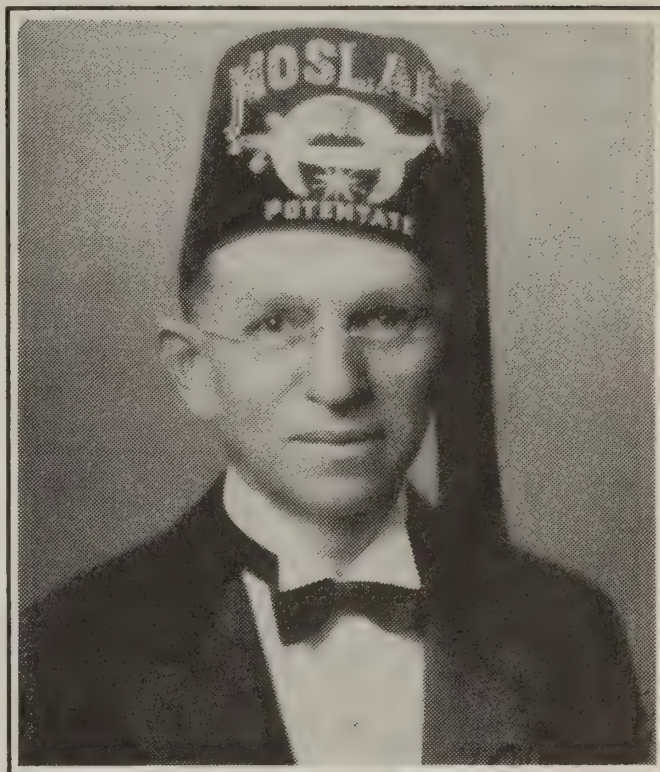
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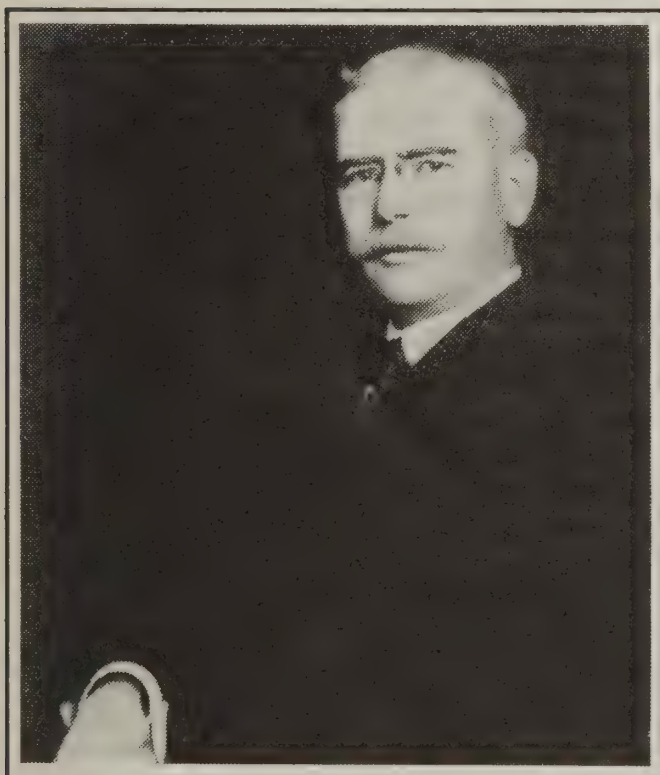
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MEHL'S FRENCH CATALOGUE AS
SEEN BY GEORGE CLAPP
Charles Davis, NLG

In early 1929, Dr. George French of Rochester sold his extensive collection of United States Large Cents, some 832 pieces, to Fort Worth dealer B. Max Mehl. Announced in the May 1929 issue of *The Numismatist* as the largest transaction involving a single series at \$50,000 (although other accounts indicate this was Mehl hype, the actual amount being nearer \$35,000) with both a press release and a full page ad ostensibly paid for by French, the large cent fraternity waited for nearly a year for Mehl to issue a catalogue. In May 1930, the *Celebrated Collection of Large United States Cents Formed by Dr. Geo. P. French*, a Fixed Price List rather than an auction, was published with much of the usual Mehl flourish which included three distinct editions. All copies contained the same text, 139 pages, 832 coins, with the regular copies being bound in oversized tan card covers.



B. Max Mehl



George H. Clapp

Those at the top of Mehl's pecking list (Colonel Green, H. A. Sternberg, and French's Rochester dealer George Bauer) received a copy bound in full morocco. Other luminaries received the regular card covered edition but with a name printed in white ink at the bottom of the front cover. The catalogue was not dated, but virtually every presentation copy we have seen was inscribed May 9, 1930, give or take a few days.

Using the logic employed by Sherlock Holmes, who once deduced that the size 8 hat he had found belonged to an intelligent person (reasoning that a man with so big a head must have *something* in it), we had always assumed that

the French catalogue was an important contribution to large cent literature. Descriptions are an impressive 4-6 lines per coin, a length which often exceeded the amount of text in the standard references - Doughty in particular. George Clapp, however, recipient of one of the "name in white ink editions," saw through the smoke and annotated his copy in a manner that would have pleased Ed Frossard and the Bushnell catalogue beaters nearly fifty years earlier. In fact, the French catalogue must have been one of Clapp's favorite scratch pads, as he continually went back and annotated it during the nineteen years period from its issue to his death. Preserved in the Carnegie Library, Clapp's copy should be transcribed and offered by booksellers as an addenda to every French Catalogue.

At the time Clapp had a deep interest in large cent scholarship and was working on his standard reference for the dates 1798-1799, a work he published privately in 1931. His comments cite Mehl for incompetent and incorrect statements as well as for using the English language in a manner only Casey Stengel could understand. Most of the comments are confined to the early dates, as Clapp noted that he had neither the inclination nor the patience to deal with those after 1816.

Preface (General Commentary)

Clapp: Have never seen a catalogue with more false and/or misleading statements.

Mehl: Whenever the Doctor had the opportunity to purchase a specimen he lacked, he bought it regardless of price.

Clapp: Mehl told me he refused to accept bids from French as he had so much trouble in getting his money.

Mehl: Any specimen will be cheerfully sent on approval to collectors.

Clapp: I asked to have the 1798s sent for study as I was working on this date. He did so and then wired the Express Co to return them without delivery. Mehl's only explanation of this very unbusinesslike procedure was that he spent \$40,000 per year in advertising.

Nº2 **Mehl:** Steel proof. Frosty ...

Clapp: Not a proof, and never was. Frosty surface due to a thin coating of paraffine

Page 10

Mehl uses a 1795 Sheldon 76b to illustrate the heading Liberty Cap Cents of 1793.

Clapp: Pretty tough to have to use a cut of 1795 to illustrate 1793.

Nº14 **Mehl:** The Liberty Cap Cents of 1793 are rare in any condition, but when so remarkable as is this specimen, its rarity and value can hardly be estimated. The box in which the coin comes is marked as having cost \$1,000.00

Clapp: Pretty high price for the box. Wonder what the cent cost?

Nº17 **Mehl:** Obverse strictly very good, can be classed as fine for coin.

Clapp: Mehl should call it "unc on account of rarity"

Nº17 **Mehl:** Only three or four specimens known

Clapp: Of which I have four or five

Page 13

Mehl: The Series of 1794 Cents; The most complete set in existence

Clapp: 69, count 'em; I have 157

Nº22 **Mehl:** The only known specimen of this variety

Clapp: Bunk. I have very fine @\$23.50. One sold within the last 8 years

Nº29 **Mehl:** ... distinguishing feature of this variety is the circle of 87 minute stars.

Clapp: Frossard said 87 stars; Gilbert corrected to 94. There are 93 or 94, probably 94 to correspond with the date. Mehl copied Frossard Hays without checking.

Nº32 **Mehl:** Finest known

Clapp: Rats!

Nº33 **Mehl:** Die break from the border to hair on the obverse

Clapp: Have never seen hair on the reverse

Nº34 **Mehl:** Fine for coin

Clapp: This usually means "not quite good"

Nº41 **Mehl:** Same variety as last but with perfect die on reverse. Classed as twice the rarity of the perfect die variety

Clapp: How can the perfect die be twice as rare as the perfect die?

Nº59 **Mehl:** Struck crosswise, the reverse die undoubtedly turned

Clapp: How did he ever guess it?

Nº72 **Mehl:** Both obverse and reverse are perfect dies. Only the faintest die break is visible on the reverse.

Clapp: How can reverse be perfect if it shows a die break?

- Nº86 **Mehl:** Unique - the only known specimen.
Clapp: Bunk! I have three of them and know of three others.
- Nº89 **Mehl:** Doughty No 66 but with letters indented.
Clapp: "Letters indented" means absolutely nothing.
- Nº95 **Mehl:** The last and only one I offered was the one in my sale of the Dr Wilharm Collection in February 1921.
Clapp: Mehl sold one in October, 1921. V.G. for \$10.50. I have picked up 4 in the past 9 years.
- Nº97 **Mehl:** The box in which this coin came to me is marked UNIQUE.
Clapp: The box may be unique, but the cent is not.
- Nº99 **Mehl:** This is a combination of the obverse and reverse dies.
Clapp: What does this mean. All cents have obverse and reverse.
- Nº100 **Mehl:** Excessively rare in this collection
Clapp: Would it be rare in another collection?
- Nº117 **Mehl:** Very rare variety
Clapp: About the commonest
- Nº123 **Mehl:** Seldom found good
Clapp: Correct! Generally better than good
- Page 39 (the 1798s):
Clapp: Found so many doubtful attributions that I gave up trying to work them out.
- Nº183 **Mehl:** While the 1798 cents are not rare dates but any of them are extremely rare in choice condition, especially so the rare varieties.
Clapp: English as she is wrote. In other words, the "rare" ones are "rare."
- Nº198 **Mehl:** struck from so-called cancelled dies
Clapp: Have seen this, and the cancellation was made on the coin with a knife.
- Nº215 **Mehl:** A beautiful and very rare Cent. \$110.00
Clapp: My Unc cost \$6.50
- Nº227 **Mehl:** Probably unique
Clapp: Not even rare

Nº227 **Mehl:** Originally classed as uncirculated

Clapp: I suppose this was it left the mint

Nº301 **Mehl:** 1/100 over 1/1000

Clapp: If true, this is unique

Mehl: Highest rarity and believed to be unique

Clapp: More bunk!

Mehl: Hardly perceptible nicks due to cabinet friction

Clapp: Must have his cabinet lined with broken stone

Nº325 **Mehl:** Doughty 193 - obverse die break

Nº326 **Mehl:** Doughty 193 - perfect die obverse struck from rusty dies

Clapp: How could "rusty dies" used for the perfect die also strike an unc after die cracks.

Nº339 **Mehl:** The Mint restrike from rusty dies of an 1803 Cent with a 4 sunk in the die. Proof

Clapp: A "Proof" of an old rusted altered die should be unique.

Nº357 **Mehl:** Tiny break at eye of Liberty

Clapp: Probably a dent

Nº363 **Mehl:** This is the same reverse as used in the Cents of 1810, Doughty No 213.

Clapp: Copied from Doughty. It is **not** same rev as 1810 as anyone can tell who takes the trouble to study it.

Page 78 (Cents of 1817)

Mehl: Only a lifetime of continuous persistent effort could have brought together such a remarkable set of these cents.

Clapp: The two rare ones are missing. Must not be a very long lifetime.

Nº528 **Mehl:** 1833/31. Not in Andrews. Unique \$25.00

Clapp: It is A-1. The so-called 1 under 3 is nothing but a flan defect which readily shows up under a glass. This coin was submitted to me by Henry Hines, worth about five cents.

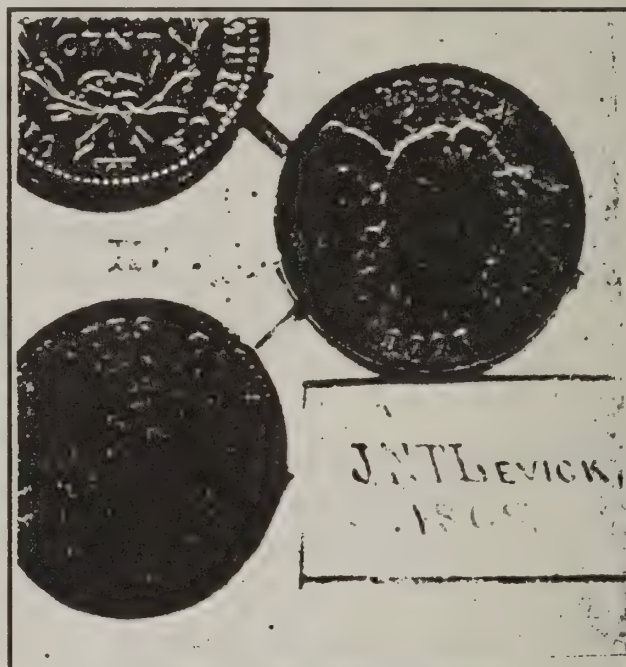
... and on and on.

TWO VARIETIES OF THE
LEVICK PLATE OF 1793 CENTS
Frank Van Zandt

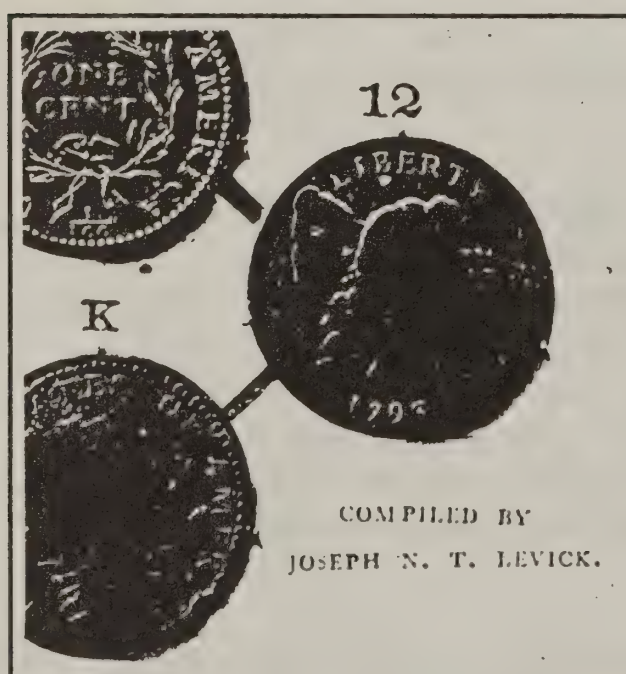
Recently George Kolbe received for consignment an unbacked loose copy of the famous photographic plate prepared by J. N. T. Levick to accompany Sylvester Crosby's monograph on the cents of 1793 in *The American Journal of Numismatics*.

When he compared this plate with the one in his personal set of A.J.N.s, he noticed that they were slightly different. Thinking he had, perhaps, a unique prototype, he contacted the editor of *The Asylum* to see which plate he had in his set. Surprise, surprise, the copy in Davis' set was identical to the consigned copy, not Kolbe's bound one. The editor, in turn, contacted this writer who happens to have two copies of the Crosby/Levick work. As it turned out, one was of each variety.

Both plates appear to depict the same coins in the same physical arrangement. One, which we will call the early plate, has Levick's name written in script, "J. N. T. Levick, 1868"



The Early Plate



The Later Plate

in a box in the lower right hand corner of the plate. The second, or later plate, has Levick's signature typeset, "Compiled by Joseph N. T. Levick," (no date) on a slip which was probably pasted onto the photograph with no box outlining it.

In a random sample of eight complete or nearly complete sets, it was found that there were four sets with the early plate with Levick's in the box and four with a printed name without the box. Since in some cases we know who the original owners were, it was possible to determine that the earlier plates seemed to belong to corresponding members of the sponsoring American Numismatic and Archaeological

Society, and the later plates belonged to New York or resident members.

Both the A.N.A. and A.N.S. libraries, plus one set known to have been made up in the 1950s from A.N.S. old stock have the later plate with the printed name.

Thus, there is no doubt that there are two separate printings of the Levick plate, and perhaps there are others that have not yet been discovered yet or simply were not used for publication purposes. So why did two separate plates come to be used in a single issue of *The American Journal of Numismatics* for 1869.

There is some interesting discussion in the A.J.N. about these plates which may raise more questions than answers. The first of appears in Volume III, Nº11, page 92 in an article written by Levick himself, thanking Mr. Crosby for his minute details of the varieties of the 1793 cents that accompanied his photographs. Note that "photo-graphs" (plural) is used. Are there, in fact, just two photographs, or are there several?

It is also stated that the photo contains actual specimens and not electrotypes, as Levick discussed counterfeits and manufactured specimens. He also requested that unusual specimens be sent to him directly and that he would be the only individual to handle them, that they would be suspended on a board by pinpoints until they had been photographed, and that he would be only the assembler of the plate and not the actual photographer.

In the issue of the A.J.N. accompanying the plate, Vol. III, Nº12, page 97, Levick notes that the photo did not do justice to the coins themselves, and that if the coins marked 6, 12, K, could be improved by securing better specimens, then an improved photo could be made. In comparing the two plates themselves, some interesting observations come to light which suggest different times for the taking of the photographs. In the plate with the signed name, the holders of the coins are more distinct than in the printed name plate. Furthermore, the signed plate seems to have a shadow cast to the bottom of each coin, while the printed name plate has the shadow to the top and slightly right of the coins.

Using a magnifying glass to study the three coins (6, 12, K), all appear to be the same coins, even though references today indicate that better specimens do exist. While the second plate may have been made to satisfy demand, the fact that it appears to have been distributed only to A.N.A.S. members, perhaps at a monthly meeting, suggests that it was made as an improvement. The discovery of a set of A.J.N.s with both plates bound in would certainly substantiate this supposition.

Whatever the reason for the two plates, it is important for collectors to know of their existence, and that one is superior to the other. It would be interesting to know the survival rates of each.

THE PRINTER'S DEVIL
Joel J. Orosz, NLG

Hang the bunting and pop the corks! The Academy of Wretched Excess in Numismatic Advertisement is proud to present the fifth anniversary edition of the "Shammies," honoring excellence in the employment of hyperbole to increase sales. The Academy is pleased to note that a record number of entries grace the pages to follow, including new sections highlighting hype in ads from other hobbies, and inadvertently humorous ad copy served up by numismatic dealers. So, settle into an arm chair, adjust the light, and hold your nose. The 1994 Shammies are about to begin.

The "jumbo shrimp" award for oxymorons goes to the Mount Vernon Coin Co, which notes "our firm was founded by active collectors for collectors, and its tremendous success is due entirely to the support of collectors like you." In the same ad, they note, "you, too, can shop where the dealers shop." Coin World (CW), November 30, 1992, page 19.

The "bull on bullion" award goes to the Coin Shack, for urging its customers to "Buy NOW, while the price of silver is so low." Judge's comment: The price of silver has been low for the past 13 years! CW, November 30, 1992, page 39.

The "more we sell, the more we lose" award goes to Coast to Coast Coins for "six specials...priced very near or below our cost." Judge's comment: Oddly, despite losing money on many sales, this concern is still in business. Numismatic News (NN), December 15, 1992.

The "it's a blast" award goes to double-winner Coast to Coast Coins for their announcement that "the gold and silver market has absolutely exploded." Judge's question: How many casualties? CW, June 7, 1993.

The "even more money was lost by doing so" award goes to double-winner Mount Vernon Coins for trumpeting "it feels just like the 1979-1980 market all over again! Was a lot of money made during that period just by buying ANY coins minted in gold or silver? YOU BET!" CW, June 7, 1993, page 11.

The "most unintentionally accurate statement of the year" award goes to The Mint, which achieved notoriety during 1993 by advertising great rarities at enormous prices. Their description of an MS-67 1856 Flying Eagle cent certainly cannot be gainsaid: "the importance of this coin can be overstated." CW, June 7, 1993, page 33.

The "George Bush poverty of expression" award goes to What-A-Card Sports Cards for hyping common coins based on high grades. In the ad, 22 consecutive coins carried precisely the same description: "one of the best." NN, December 15, 1992, page 16.

The "Bill Clinton memorial family values" award goes to the Connoisseurs' Club for "its first catalog of adult silver bars and rounds," parenthetically noting "you must be 21 years of age or older to order this catalog." CW, June 7, 1993, page 46.

The "logic, schlmogic" award goes to PCI Coin Grading Service for stating that "our founder is a champion of the *little guy*," then noting that "our graders, computer people, and finalizers work ... 12-15 hours per day, sometimes Saturday and Sunday." They also note that "our volume is not as great as some other grading services," shortly after stating that "it all adds up to why more collectors, dealers, individuals, and banks have submitted coins to PCI than any other grading service." NN, December 15, 1992, page 22.

The "even more bull on bullion" award goes to the Gold Discipline Amendments for solemnly announcing that "there is ample evidence to observe that gold is headed for one or two-thousand dollars an ounce." CW, June 14, 1993, page 24.

The "unforgivable adjectival overkill" award goes to perennial winner David Hall for this veritable gusher of overdescription: "Rare Gold Totally Sexy Gold Dollar 1857 gold dollar PCGS MS-68. This coin is going to be hard to describe in words. It is a glow-in-the-dark, ultra-iridescent, dripping with satin gold frost, absolute wonder coin!! A flawless super gem..." Mr. Hall also walks off with an honorable mention for the "I are a grammarian" award for the following boner: "Proof walking Liberty half-dollars are very similar to proof mercury dimes, except their bigger and even more stunning." CW, November 16, 1992, page 26.

The "just what we needed, more grades" award goes to Steve Estes for inventing a 10-point scale for "eye appeal" grade. The rigorous scientific demarcations on the Estes scale are as follows:

- 5 -- an average coin
- 6 -- slightly above average
- 7 -- excellent appeal
- 8 -- eye stopper
- 9 -- breath-taking
- 10-- a dream

Judge's comment: With luck, this is an idea whose time has come - and gone. CW, November 16, 1992, page 37.

The "gag me with a description" award goes to U.S. Coins for the following meaningless comments: "Revered date"; "PQ to the max"; "I live to describe it"; "The ultimate type coin"; "Colorific"; "Luster drips"; "A night light for a toddler"; "Godzilla black white monster"; "Power coin"; "Miracle coin". NN, January 5, 1993, page 25.

The "We are really a nonprofit organization. Really." award goes to double-winner PCI, which "confesses": "we had to admit the truth -- on many coins we lose money!" NN, January 5, 1993, page 31.

The "We also raise the dead" award goes to G & F Galleries for promising to find "impossible to find quality at sensible price levels." CW, November 16, 1992, page 56.

The "I am a profeshunal Numasmotast" award goes to Nunemaker's for this ad hawking bullion, which is transcribed here exactly as it was printed: "two things the medals will do for you despite what the soothsayers will tell you is in the long run metals are an absolute ledge against inflation..." CW, November 16, 1992, page 59.

The "we can only hope it truly is the last one" award goes to the U.S. Rare Coin Exchange for pushing "the ultimate catalog." NN, December 29, 1992, page 16.

The "you might take that two ways" award goes to double-winner David Hall for heading a full-page ad "The Bull is Back!" CW, July 26, 1993, page 21.

The "redundantly repeating yourself" award goes to the Coin Depot for intoning "the beautiful cameo proof surfaces on these coins are gorgeous." Judge's comment: Not to mention lovely and pretty. NN, December 29, 1992, page 13.

The "officially authorized -- by someone" award goes to Chattanooga Coin Company for offering "Ten (10) officially authorized Bill Clinton 'road to the White House-victory series' cards." Judge's comment: We never learn by whom -- if indeed by anyone -- these cards are "officially authorized". NN, January 19, 1993, page 19.

The "chutzpah in pricing" award goes to double-winner The Mint for an ad in which a \$500,000 coin was only the fifth highest price offering (after \$1.5 million, \$1.25 million, and a pair at \$1 million). CW, March 1, 1993, page 33.

The "but way over intrinsic value" award goes to double-winner Chattanooga Coin Company, for shilling the "legal tender" coins of the Hutt River Province, a self-proclaimed independent principality located in Australia. The ad notes that the coin, offered at \$12.50, is only "slightly" over its face value of \$10, but the ad is silent on the intrinsic value of the coin. Judge's question: If this "coin" is legal tender, just where can you spend it? NN, December 22, 1992, page 29.

The "but they're rapidly making history" award goes to past-winner Paul Sims, Incorporated, which proclaims "we have no such history of over-blown hyperbole," and then offers in the same ad "ultra-low mintage dollars red-hot sellers!...enjoying awesome world-wide demand." CW, January 18, 1993, page 15.

The "unique -- except for the 499 others just like it" award goes to triple-winner Chattanooga Coin Company, which offers a "unique silver commemorative from the Hutt River Province", then goes on to say that 500 of these commemoratives will be made. NN, February 16, 1993, page 17.

The "if we are lucky, they will pay off the national debt" award goes to triple-winner The Mint, for noting "our financial resources are unlimited." CW, August 16, 1993, page 29.

The "but can it walk on water?" award goes to triple-winner David Hall for describing the Eliasberg 1900-S Eagle as a "miracle coin." By way of contrast in cataloging styles, when it appeared in the U.S. gold coin collection sale, NBS member Dave Bowers described it as "a really special 'specimen'". CW, February 15, 1993, page 21.

The "history is bunk" award goes to Southern Coins, Ltd. for their puffing in the course of selling a Panama-Pacific exposition commemorative set. They start by calling it a collection of "near archaeological completeness" (judge's question: since when is archaeology "complete"?), and call the set a "time capsule of American history bordering on numismatic uniqueness" (judge's comment: not to be confused with unique, which this set is not). They continue to wax effusive, gushing that "Victorian era America is graphically documented in this rare momento." The judge wonders what a "momento" might be (perhaps a type of hydroponic tomato?), but since Queen Victoria died in 1901, and her son Edward VII died in 1910, 1915 is several British reigns too late to be called "Victorian America." They close by stating that "this collection IS the Panama-Pacific exposition". Judge's comment: This is amazing, for we never realized that the entire Panama-Pacific exposition could fit into a lock box in Metairie, Louisiana! CW, December 13, 1993, page 51.

Lest anyone think that coin dealers have cornered the market on ballyhoo, the Academy begs leave to present a pair of howlers from our sister hobbies of autograph collecting and sports card collecting.

The "clear as mud" award goes to the Beckett Monthly Baseball Price Guide for their lucid explanation of the meaning of the up and down arrows in their price guide: "Up arrows signify card or set prices that went up since the last issue. Down arrows signify card or set prices that went down since the last issue. Up arrows do not mean a card or set is going up or will go up. Down arrows do not mean a card or set is going down or will go down. The arrows have no relationship to the future or even the immediate present." Judge's comment: Thanks to NBS member (and good-guy dealer) Brad Karolef for bringing this to our attention.
Beckett Monthly Baseball Price Guide, June 1993, page 29.

The Shammies also expands this year to include incidents in which dealers not employing hyperbole have made errors of an absurd or humorous nature.

The "I'm also interested in buying George Washington's VCR" award goes to Gary Zimet, who offered to purchase, among other things, "signed photographs of Washington, Adams, Jefferson, Franklin..." Since all of these founding fathers died years before Daguerre and Fox-Talbot perfected practical photography, this would be quite an achievement. Judge's comment: Thanks to NBS member Dave Bowers for bringing this to our attention.
CW, August 2, 1993, page 22.

The "neatest trick of the year" award goes to the Israel Government Coins & Medals Corporation, which, in the course of offering bullion coins to finance nature preserves in the Holy Land, mentions "a successful effort to reintroduce Biblical species that have become extinct."
NN, December 15, 1992, page 12.

The "Dan Quayle's 'potatoe" award goes to the Mich-Matist for listing "Literary Awardse" in its table of contents.
Mich-Matist, Spring 1993, page 1.

The "we're too busy to catalog around here" award goes to Superior Galleries for its October 29, 1993, mail bid sale. This sale contains at least 13 lots (1103, 1113-1118, 1120-21, 1123, and 1270B, F&H), that recommend the prospective bidder to examine them carefully in lieu of a real description. Judge's comment: Lot 1114 (quoted in its entirety) is a masterpiece of the catalogers art: "MISCELLANEOUS. An interesting assortment of slightly better material. Careful examination is recommended. Lot of 65 coins...(\$100 UP)". Superior Galleries, The October 29, 1993, Mail Bid Sale, various pages.

The "gosh, I wouldn't disavow it" award goes to Robert R. Van Ryzin of Numismatic News, for the following assertion: "In the case of the Hydeman sale, the offering of a 1913 nickel and an 1804 dollar in the same sale is an event worth recanting."

NN, November 2, 1993, page 19.

The "absolutely free -- if you send us a dollar" award goes to the A.N.A., which in a letter sent to its membership in September 1993, offered them a lapel pin for renewing their membership. According to the letter, "This pin is ABSOLUTELY FREE if your renewal payment is received by October 30, 1993. If you would like to receive this special edition ANA lapel pin, just include \$1 for shipping with your dues payment."

Letter from A.N.A. Director, Bob Leuver, to members, September 1993.

The "most unusual inundation ever" award goes to the Coin World headline writer who trumpeted "fake £1 coins flooding London, other areas of Great Britain." The sub-headline is also notable for managing to grasp the obvious, stating "police say fakes may be mass produced."

CW, September 13, 1991, page 1.

The "for those who believe they have gotten the shaft in coins" award goes to Alaric's Plunder for offering Roman bronze phalluses at \$170 each. NN, February 9, 1993, page 41.

The "I can't believe I ate the whole thing" award goes to the Coin World's staff writer commenting on provenance of the Joseph J. Mickley Class 1 1804 Silver dollar. According to this writer, "Mickley held the coin until 1867, when he commissioned W. Elliot Woodward to sell his coin at auction. Passing through William A. Lilliendahl, Edward Cogan, and William Sumner Appleton, the coin made its way into the collection of the Massachusetts Historical Society..." Judge's comment: If this coin has indeed passed through three people, it must be classified as dipped!

CW, September 28, 1993, page 1.

The "sexiest comment of the year" award goes to Anthony Swiatek, who, in an issue of the Anthony Swiatek Numismatic Report, placed this caption under a picture of Swiatek chatting with an athletic young man: "Your editor with the American League's 1993 All-Star Catcher Ivan 'Puggy' Rodriguez. We were discussing his entrance into coin collecting and women." Judge's comment: Please, Anthony, let's stick to coins in the future!

Anthony Swiatek Numismatic Report, June & July 1993, page 7.

This concludes the anniversary edition of the "Shammies." Next year the Academy will launch its second half-decade of recognizing the ways in which the English language is tortured in the service of commerce in coins.

EARLY VERMONT LITERATURE
Tony Carlotto

For the past six years I have been working on a new guide and reference for the copper coins of Vermont that were minted from 1785 to 1789. William Parkinson, a bookseller dealing in Vermontiana, has stocked me with no fewer than 200 pieces of literature. His monthly list is my main lifeline for information, and with several others, I have been fortunate to find most of the available information. Unfortunately my bookshelves are over-stuffed, but many hours of enjoyable reading have ensued. These volumes are accompanied by my numismatic literature collection, and hopefully all this information will sift into a worthwhile effort.

In the course of my data gathering, it was amusing to see how some of the "facts" were passed along in time from one writer to the next. This evolution of information was first noticed by Edmund F. Slafter in his 1870 work, *The Vermont Coinage*, published by the Vermont Historical Society. On page 307, Slafter writes "It is marvelous with what facility the 'surmise' of one writer becomes the 'impression' of the next, and 'the distinct opinion' of the third, and so on, *crecens eundo*, until it becomes announced, without any foundation whatever, as the genuine fact of history." I am not the first person to quote the previous statement; Eric Newman was also amused by it.¹ With that statement in mind, my work has been progressing very slowly. Because I was not in Vermont in the 1780's, I cannot be sure of anything, except of the extant coins themselves. You might want to believe everything you read, but unfortunately it is not all true. Newspaper accounts are mostly good information, but they can be misleading. Unfortunately, neither Reuben Harmon nor his co-workers left a diary about the Vermont coinage venture. In view of this misfortune, we have to go on what is available. This article will be presented in chronological order, as much as possible.

Most numismatic writings of today about colonial coppers draw mainly from the great work of Sylvester Sage Crosby. His research of the early 1870's culminated in *The Early Coins of America*, a volume that has withstood the test of time for scholarship and accuracy. For a work that was written before telephones, computers, fax machines, and a host of other electronics, we have, nevertheless, a virtual colonial bible. I often wondered where Crosby got his Vermont data from, as so many questions bothered me - and still do. From reading the section on Vermont coppers, I could determine some of the trail of information. It seems that Crosby had a knowledgeable friend and correspondent in Charles I. Bushnell. Crosby states "We have been favored by Chas. I. Bushnell, Esq., of New York, with extracts from his cor-

¹ Centennial Publications of The American Numismatic Society, New York, 1958, page 532. Eric Newman presents an article on the British looking Vermont copper coins, "A Recently Discovered Coin Solves a Vermont Numismatic Enigma."

respondence upon the Vermont coinage..."² By the information that Crosby procured from him, Bushnell must have been a very curious individual, and gave Crosby exact copies of the Machins agreements, which give great insight into the duties and relationships of the ten partners.

Fortunately, Bushnell credited his source of material, a series of letters between himself and one Benjamin H. Hall of Troy, New York. Hall, a lawyer and newspaper man, wrote "History of Eastern Vermont," published by D. Appleton & Co, New York, 1858, now one of the standard historical works relating to this state. As its title indicates, it deals with that part of the state which is east of the Green Mountains. It is an excellent history, treating the various subjects in detail, and contains valuable biographical material.³

Another Hall, Hiland, was also keeping track of early Vermont doings. Hiland Hall was at one time Governor of Vermont, as well as a President of The Vermont Historical Society. As I cannot seem to find any earlier information than that of B. H. Hall, I began to wonder where his data came from. This is where the conjecture and speculation comes in for the first time.

Let's go back a little further and look at B. H. Hall some more. In 1838 Henry Stevens founded the Vermont Historical Society and had many historical documents stored in the Vermont Statehouse, many of which were destroyed in a fire in 1857. It was said that as a joke, Henry Stevens paid for many old early manuscripts with Continental money, which of course was worthless at the time. When people heard what he had done, many gave him many old letters and records to share with future Vermonters. Luckily, historians Benjamin and Hiland Hall had copied many of Henry Stevens's papers, so all his important work in gathering historical material was not lost to today's generation.⁴ From the content of Benjamin Hall's information of the early Vermont coinage, it seems that he had done his homework, and was possibly preparing another history of some sort. Perhaps a book on the western section of Vermont was in the works, but never completed.

This Hall material seems to be the basis of the Hickcox, Dickeson, Slafter, and Crosby works that appeared after the Hall-Bushnell letters. So it appears that Benjamin Hall was very interested in the early Vermont coinage by the detail of his letters, and credit could possibly go back further to Henry Stevens. I have been having a little trouble getting to Henry Steven's early information, a project all by itself. It seems that he did not leave any written material on coinage that has survived.

In reading all the Vermont coinage data that I could find, a certain group of information keeps coming up over and over again. I became more curious, and had to find out where this data came from. The facts about

² Crosby, Sylvester S., *The Early Coins of America*, 1875, page 187.

³ Crockett, Walter H. "The History of Vermont" Volume V, page 542, The Century History Co. Inc., New York, 1921.

⁴ Cheney, Cora *Vermont-The State With The Storybook Past*, Shelburne VT, 1979, pages 104-105.

"much expense incurred in the building of the mint, a small 16x18 foot building," and "about 60 coins per minute could be struck, although 30 was the usual number," are used by most writers of the early copper coinage of Vermont. The size of the building is information from B. H. Hall, and the rate of striking the coins is from a letter to Hall from Julian Harmon, Reuben's grandson. The expenses of building details are from a petition presented to the Vermont legislature on October 23rd, 1786, the bill being passed the next day extending Harmon's right to coin for eight more years than the two originally granted.

Crosby cites three letters from B. H. Hall to Charles Bushnell in the mid 1850's that contain most of the historical data that is available today. In reading about these letters, we learn that Abel Buell's grandson, Abel Buell Moore,⁵ and Julian corresponded with Hall, and are the basis for most of the writings that followed. Hall seemed to know where to get the knowledge he needed about the copper coinage. It would be glorious to find *his* diary also.

Between 1858 and 1861 a flurry of numismatic literature that included mention of the Vermont copper venture came on the scene. In 1858 appeared John Hickcox's, *An Historical Account of American Coinage*. The details of the previous mentioned letter from Julian Harmon form the basis of this work, as does the work of B. H. Hall, although Hickcox does not give him credit.

The second book to appear was Montroville Dickeson's *American Numismatical Manual*, the first attempt to classify coins by variety and adding a little historical information as well. While most of Dickeson's writing seems to have been the result of his own research, one coincidence that stands out is his mention of Harmon's right to coin being extended for eight more years. Dickeson also mentions the two locations of minting, one being in Rupert, and the other "near the great pond in the county of Ulster" (Machin's Mills).⁶

Harper's New Monthly Magazine in March of 1860 contained a section on "Coin in America," by William C. Prime, and a year later "Coins, Medals, and Seals". The line drawings are the same in both works, and of a quality between the vague illustrations in Dickeson, and the very accurate cuts that would appear later in Slafter and Crosby.

At the end of the Harper's Magazine article, Prime mentions other sources of numismatic writing. Included in these are Dickeson, and the

⁵Abel Buell Moore was born in 1806, probably in Rupert Vermont, the son of Grove Moore and Mary Buell Moore. Mary was Abel's daughter, and Grove owned the land on which the first Harmon mint was situated. The most interesting situation evolves from a strange relationship. When Mary died, Grove married Rueben Harmon's daughter Ruth. This happened in 1814, a year after Ruth's first husband died. This would technically make Abel Buell Moore, Reuben Harmon's step-grandson.

⁶Some of the Machin's material comes from Simms' History of Schoharie County (New York). The first mention of it is found in Hickcox. Bushnell gets credit from Crosby for furnishing most of the Machin's details. Jephtha Root Simms was also an Orange County historian. Crosby mentions one "Eager" as being an author of "History of Orange County."

British "Coin Collectors Manual." by Noel Humphreys. More interesting, is the following which I include verbatim. "Mr. Bushnell's *Arrangements of Tradesmen's Cards, Political Tokens, etc* is an excellent work as far as it goes, and, with the Supplement, which the editor is now preparing, will be a complete guide to this department of the science in this country."⁷ By the content of the previous, it shows that Prime was aware of Bushnell and was in contact with him for some of the details about which he was writing.

One more interesting observation of the Harpers article, is its ending. "Many readers of the Magazine, who do not care to make collections themselves, are possessed of coins which are mentioned in this article or of others not referred to here, which ought to form specimens in collections where their historical value will be appreciated, and be of public benefit. Every reader hereof who has in his or her drawer or purse a curious coin prized only as a pocket-piece, should remember that this very coin might be of interest and historical value if it formed a part of a collection. It may be the very link wanting to an interesting chain of evidence, or it may be the very specimen that will clear up all doubt on a question of history. Send such coins at once to some collector, or a public institution, and in default of knowing where to send them, forward them to us."⁸ Variety and coin collecting seemed to becoming popular, according to the language of the previous statement.

With this Vermont theme, it is now time to show Abby Maria Hemenway's work that had an entertaining section about the coppers of that state. The "Vermont Quarterly Gazetteer" was issued in magazine format beginning in the early 1860's. It was referred to as "A Historical Magazine - Embracing a Digest of the History of Each Town" on its cover. Volume N^o2, dated October 1861, covers the towns of Bennington County, with the town of Rupert being described in varying detail, and a page and a half being devoted to "Reuben Harmon and His Coinage." The Rupert section is given the byline of one Dr. Henry Sheldon and contains the coincidental information - the expense of the operation, the rate of coinage, etc, plus the mention of the "famous" story about William Buell fleeing the Indians.⁹

The classic Vermont work on the copper coinage is Slafter's *The Vermont Coinage*, published in 1870 as part of the *Collections of The Vermont Historical Society*, Volume 1. This first volume contained a dozen articles

⁷Harper's New Monthly Magazine, March 1860, page 478.

⁸ibid , page 478-479.

⁹This story appears frequently in Vermont copper writings. William Buell, having occasion to use aquafortis, a chemical also known as nitric acid, used in refining silver and gold, had procured a quantity in a jug from a druggist and was returning to his residence, when he was accosted by some Indians, who insisted upon drinking from the jug what they assumed to be rum. He told them that the jug contained Aquafortis, and that it would poison them, but the Indians supposed this a mere pretense, took the jug and drank from it, one soon dying from the effects. Buell was accused of killing the Indian and sought refuge, privately, in the then newly settled, and unacknowledged State of Vermont.

about important Vermont history, was "bound in cloth or in boards uncut; to members of the Society whose fees are paid, \$3.00 to all others \$3.50."¹⁰ A rare offprint limited to 50 copies and bound in green cloth was also produced. Slafter gives a very thorough history of the Vermont coinage without going into die varieties. He does mention different types, and shows them in two plates of line drawings, illustrating eight coins. Six coins have obverse and reverse, and two have obverse only. Illustrated are both sides of the three landscape types and baby head, obverse of bust left, both sides of 1787 and 1788 bust right, and finally the obverse of the Machin's type RR-27.

Much of Slafter's work is used correcting and chastising Hickcox, Dickeson, Prime, and DeCosta. A Boston resident, Slafter was a Vermonter at heart and a corresponding member of the Vermont Historical Society. The British insinuations are still not totally clear today, but seem to have come about by using various die combinations laying around at Newburgh.

At the time of Slafter's work, variety collecting was important to only a few collectors, and he may have felt it was not important. Although Dickeson attempted to classify die combinations, Crosby advanced it, Ryder and Richardson followed it, and Breen and Bressett completed it. Slafter examines the historical aspect of Vermont coppers, and compares his "corrections" with the writings of his predecessors.

In the late 1860's an interesting "beef" started between the learned historians of Vermont and New York, a controversy that escalated into written form for public perusal. Appearing in newspapers, and then in pamphlet form, the battle was on. Among the various subjects touched upon, was that of the Vermont copper coinage.

I have come across a pamphlet publishing an address by Hiland Hall to The New York Historical Society on December 4th, 1860 titled, "Why the Early Inhabitants of Vermont Disclaimed the Jurisdiction of New York and Established an Independent Government." This probably fueled the rift between the two states' historical groups, a feud that went back to pre-Revolutionary times.¹¹ As far as we are numismatically concerned, the debate continued in the newspapers starting with an article in the "Montpelier Argus and Patriot" of August 25, 1870 which gives a history of the Vermont coinage in approximately 1500 words. The writer lists his sources of information as

¹⁰ From an advertisement inside the cover of an offprint of an article in Volume 2, Collections of the Vermont Historical Society, 1871. The pamphlet is entitled: "Vindication of Volume the First of the Collections of the Vermont Historical Society, from the Attacks of the New York Historical Magazine," by Hiland Hall.

¹¹ At one time the territory now known as the State of Vermont, was claimed by two parties, one, New Hampshire, hence the early name of the "New Hampshire Grants" or also "The Grants." Governor Benning Wentworth of New Hampshire granted land for settlement to many individuals who went to the new territory. At the same time, New York claimed the territory as part of its own. The settlers finally voted their own republic in 1778.

Dickeson, *The History of Schoharie County N.Y.*, Vermont Quarterly Gazetteer Vol. 2 (Hemenway), Thompson's Vermont, Slade's State Papers, and Prime's Coin Manual. Some of the information is the same as has been used and accepted since then, and some is conjecture by the writer, especially concerning the British head and legends. He mentions a 1785 coin with a VERMON AUCTORI legend, the head and name of George III on it, and called the Tory cent.¹² From reading Slafter's work, I believe that this article was written or copied from a paper read before the New England Historic Genealogical Society, on May 6, 1868, by the Rev. Benjamin F. DeCosta, A.M., of New York.¹³ Slafter criticizes DeCosta for many of the same statements that were made in the Argus and Patriot article. The debate continues in the Burlington Daily Free Press and Times, September 22, 1870. In the first of two pieces of this day, the paper states "An article appeared in the Montpelier Argus and Patriot of August the 25th, apparently written in the interest of this New York coterie¹⁴ by one professing to be a Vermonter. The writer assumed the truth of certain unfounded statements, chiefly of his own creation, and then under the guise of friendship to the State, made lame apologies for them." This is the type of banter that went back and forth between the two states in the mid nineteenth century. It is of interest to us that the issue of copper coinage was brought into the fray. A second piece appears on the same page, and is addressed to the editor of the Free Press and Times, and wonders why the writer did not offer proof to some of the statements. In his ending he notes "The truth is, the modern slander that Vermont issued coins for treasonable purposes rests upon no foundation whatever, and this new form of stating it cannot save it from an ignominious grave." The piece is signed, "Rupert."

We can see from the public war of words that Vermont and New York historians carried on the original battle of land rights and later battle of who was better or more loyal for almost one hundred years. During this time the subject of coinage came into the discussion many times, with New York historians reminding Vermonters that early coins were issued with George III on them for the reason of being loyal to the King. Hickcox in his work stated that "At the time the British in Canada, were carrying on negotiations with the

¹² The only Vermont copper with a portrait and 1785 date is Ryder-1, Immune Columbia. Ryder-31 has the Goergivs III legend, but a 1788 date. The Ryder-13 Britannia is dated with a very weak 1787 reverse that usually does not show any detail at all.

¹³ Slafter, Rev. Edmund F., *The Vermont Coinage*, 1870, page 312

¹⁴ This refers to a statement in the first of the two articles in "The Daily Free Press and Times" September 22, 1870, titled, "A fresh Attempt to Asperse Vermont." Appearing in the first paragraph was- "the recent abortive effort of a Mr. DeCosta to make it appear that Col. Allen was not the hero of Ticonderoga.....and the same clique of writers have recently undertaken to assert or insinuate the government of our State, during the confederation, authorized the coinage of copper money with British inscriptions or devices. No charge of the kind was made when the coins were issued, nor indeed was ever insinuated until the last dozen or fifteen years..."

leading men of Vermont,¹⁵ for the purpose of making Vermont a crown dependency, coppers were issued having on the obverse A bust of George III, Vermon. Auctori. Reverse, the figure of Britannia. (Probably RR-13). Also, obverse, a bust of George III, Legend, Georgius III, VTS. Reverse, a figure of Britannia; Legend not intelligible. These were usually struck over British halfpennies."¹⁶ This statement incited Slafter to chastise Hickcox by saying: "Such confusion of ideas, ignorance of history, and misstatement of facts, are rarely, as here, compressed into so few words."

There are still many questions to be answered with early coppers of the confederation period. I have tried to share with you some of my frustrations in gathering information. Until the diaries of Harmon, Buell, or Atlee turn up, we have to make the best of what is available.

THE KATEN LIBRARY SALE, A REVIEW Michael J. Sullivan

The announcement of the pending sale of Frank Katen's personal numismatic library initiated a wide range of speculation among collectors as to the type and depth of material that would be offered. Few collectors or dealers have had the opportunity to view his personal library. Mr Katen's quick advertising blitz indicating the sale would be held in four parts over the next 1-2 years added to the speculation a wealth of material would be offered. As it turned out, Part 1 of the sale held March 25-26, 1994 in Baltimore was a typical numismatic offering with limited catalog descriptions.

Consisting of 1276 lots, averaging 32 per page, the catalog offered basic descriptions (author, title, number of pages, price estimate). Mr Katen could have embellished the catalog with personal experiences, background or historical information, or data regarding content to inform and support collectors. We were surprised and disappointed by the catalogue description for lot 129 regarding Harold Thomas' bibliography of United States numismatic literature "Not worth what I paid - \$12.50." As a collecting body, we need to support and encourage individuals' initial contributions to the hobby.

The first part of the sale was attended by eight floor bidders, a number which increased to eleven for the second session. A few of the floor bidders were operating on behalf of additional collectors and buyers. While mail bidders purchased the largest portion of the offering, most of the important material was sold on the floor. Highlights included an original 1686 Labbaci bibliography, which sold 490 on a \$400 estimate, Storer's *Medicina in Nummis*, \$425 on a \$500 estimate, and a set of the A.N.S. Library Catalogue with the

¹⁵This statement has been a sore spot in many accounts of Vermont history. Any Vermonter will point out the real reason for these "negotiations." Vermont needed to trade with Canada with the easy transportation route by water - Lake Champlain.

¹⁶Hickcox, John H., *An Historical Account of American Coinage*, 1858, pages 31-32.

First Supplement, which sold at \$1600 after opening at \$1525. Hodge's Genuine Bank Notes of America advertising piece was eagerly sought by two floor buyers who bid the lot to \$190 on a \$15 estimate. Another highlight from a pure collecting point of view was a large offering of 114 lots of Wayte Raymond publications (fixed price lists, premium lists, monographs, books). None of the lots was available for viewing at the sale.

Cataloguing errors/omissions resulted in the return of several important lots. The 1881 Andrews (*A Description of 268 Varieties of United States Cents 1816-1857*) was returned due to the title page being a modern reproduction. The 1925 Browning (*The Early Quarter Dollars of the United States*), was returned as it turned out to be the 1950 Ford reissue. The hardbound version of H.G. Eastman's work on counterfeit banknotes was returned as 10 of the 54 pages of text had been removed. These problems and errors could have been avoided if the lots had been available for viewing. While Mr Katen offered lot viewing at his residence up to five days before the sale, this was just not practical for those who would have to travel a distance, and then return days later for the sale. At a minimum, Mr Katen is encouraged to select important works for display the day of the sale, which coupled with cataloguing enhancements, would be helpful to both collector and auctioneer.

FROM THE PRESIDENT

It is almost time for our annual meeting, which will be held as usual during the A.N.A. Convention, Friday morning (July 29) at 10:30. Our speaker will be John J. Ford, Jr. The numismatic literature symposium will held the evening before at 7:30.

The news of importance to numismatic bibliophiles is that the library of Armand Champa is to be sold starting this November by Bowers and Merena Galleries. This follows recent news that Frank Katen is selling his library through his own auctions, the next of which will be held in November.

FROM THE EDITOR

¶ We excerpt from a letter received from Michael Hodder: "The Winter issue of the Asylum is an excellent example of why NBS is a more interesting club than almost any other I can think of... Neil Musante's annotated bibliography of Baker's publications is what basic research is all about... It *don't* get much better than this. Joel Orosz's musings on what happened to Robert Gilmor's coins are interesting. It would be nice to think that Gilmor's things went into the Mickley collection because then their pedigrees would not have been lost. Maybe one day Joel will find the evidence needed to establish the linkage. I wonder what Gilmor meant when he said he lacked only seven gold, ten silver, and three copper coins to be complete. I really wonder what he meant when he said that Eckfeldt made things up for him at the mint!

Incidentally, Samuel Thompson's holographic MS "An Essay on Coining is in the A.N.S. Library. There was a typo in Joel's article - it is actually dated 1783. It is an extremely important document since it describes in some detail the coining process from start to finish. Thompson's MS was the basis for a series of seminal articles on Early American coining methods by Jim Spilman published in *The Colonial Newsletter* beginning April 1982."

¶ Ditto for a letter from Jeff Rock. "The Thompson manuscript is still in existence in the collection of the A.N.S. They have no accession records which makes it difficult to tell exactly when it was placed in their collection, though it is probable it has been there since it was offered in *The American Antiquarian*. For the record, it is dated 1783, is entirely holographic with handwritten text and handdrawn sketches of the entire minting process. Thompson was most likely a native of Dublin; the name of Matthew Bredan of Dublin is found on the front flyleaf... Not only is it one of the few contemporary sources that we have concerning the technology that existed at the time the state coinages were being struck (1785-1790), the fact that it is illustrated so extensively gives us a view of many aspects of the entire coining process."

¶ We mourn the passing of N.B.S. member Leonard Finn of Boston, who died in March after a long illness. Lenny was the consummate numismatist with interests in all areas especially in colonial and continental paper.

¶ Joel Orosz writes: "At its 1993 annual meeting, the N.B.S. Board created the position of N.B.S. Historian and appointed me to the post. The duties include documentation of the Society's history and, eventually, the preparation of a history of the organization. I request that any member with articles pertinent to the history of N.B.S. send these to me for archival storage. I am especially seeking correspondence, clippings, and photographs etc."

¶ The recent Mail Bid Sale of Numismatic Literature from the Money Tree is accompanied by an offer from the cataloguer of a prize to the reader who finds the most errors, factual or typographical, in the text. We feel it is poor form to make light of mistakes in ones own catalogue, one which presents itself as informative, especially when past errors reported to the writer are not corrected in subsequent catalogues. As a case in point, we noted in 1991 the following misstatements in the footnote of a lot description offering a copy of Crosby's *Early Coins of America*, a description which was repeated again in 1994. "In the late 1860s, the American Numismatic Society directed its publication committee of six, chaired by Crosby, to create the most complete and thorough work on early American coinage ..." Anyone who takes the time to read the history of this work, especially Eric Newman's foreword to the Quarterman reprints knows that it was the New England Numismatic and Archaeological Society that sponsored the Crosby effort, and that at the time, there was no American Numismatic Society. Then the New Yorkers were known as the American Numismatic and Archaeological Society.

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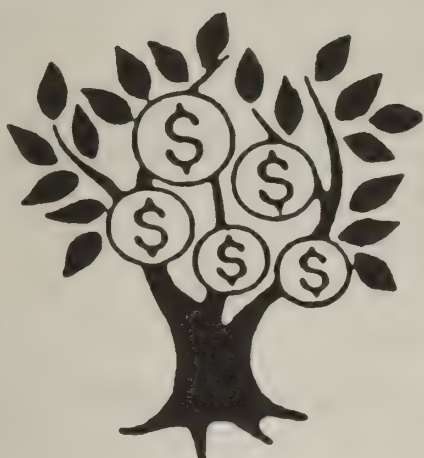
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by Charles Davis

Cataloguers of numismatic literature will often note a reference page or a bibliography citation number in their descriptions. Compare, if you will, the usefulness of supporting material found under Davis 313 and Clain-Stefanelli 12280.

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Dickeson, Montroville

313 *The American Numismatist Manual ...*

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... These and thirty additional listings of actual descriptions of copies of this work sold at auction through 1990 are supported by the following sidebar.

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Clain-Stefanelli: "Many misinformations"

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MEHL'S COIN CIRCULAR:
A Window on American Numismatics
in the '20s and '30s
Joel J. Orosz

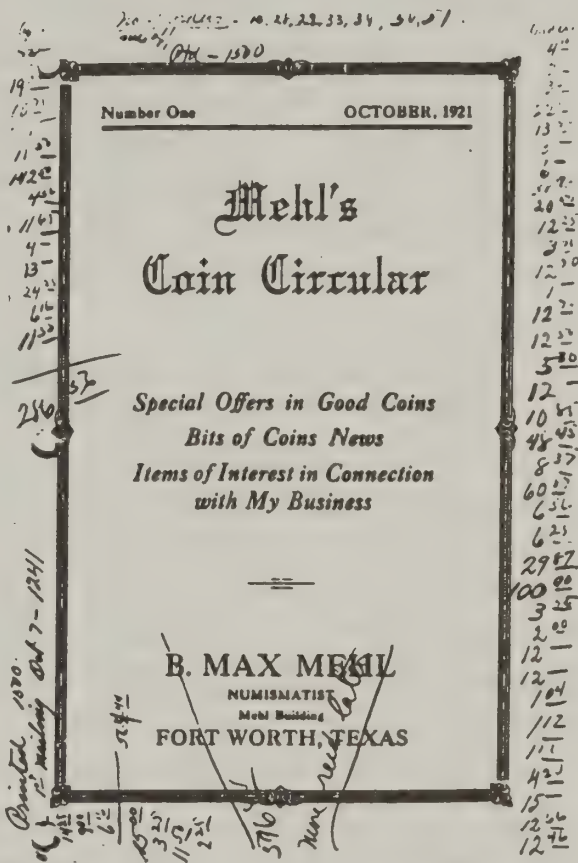
Adapted from a presentation given at the Numismatic Literature Symposium during the A.N.A.'s 103rd anniversary convention in Detroit, Michigan, July 1994

A few years back, one of the catch phrases of American popular culture was "Bo knows football," referring to the prowess of professional football and baseball star, Bo Jackson. Well, if Bo knows football, collectors of numismatic literature know frustration. The vast majority of numismatic literature created by coin dealers was designed solely to move merchandise. It never occurred to the dealers that their catalogs and price lists would someday become collectible items. Therefore, with very rare exceptions, the vital statistics about catalog and price list print runs and mailing lists were never recorded.

This means that establishing the rarity of most pieces of numismatic literature is a guessing game. The only way to estimate availability is to research auction appearances over time, as Charles Davis has done so ably in his *American Numismatic Literature*. In the absence of authoritative dealer records, however, these efforts remain approximations.

Nowhere in numismatic literature is the paucity of authoritative data more pronounced than among the fixed price lists published by coin dealers. These were inevitably rushed into print as a "snapshot" of their inventory at the moment. In many cases, these lists were published so hurriedly that they were not even dated or numbered. The collector of fixed price lists, therefore, knows frustration at least as well as any numismatic literature collector.

Among the dealers who have emitted fixed price lists over the years, no one had a greater impact on numismatics than B. Max Mehl. In 1903, B. Max swapped the peddling of shoe leather for a dealership in coins, and promptly set about changing numismatics fundamentally and forever. The new dealer entered a sedate brotherhood that tended to issue staid catalogs to established customers. The publications described coins, usually tersely, and rarely



embellished the descriptions with either scholarship or promotion. Mehl's vision, however, was much bigger. Every American, in his view, was a potential coin collector, so his ads spilled over from the coin press to the mass media of the day. The Barnum of Fort Worth claimed to spend \$100,000 per year on advertising, back when that sum could buy 100 new cars. To Mehl, there was room for every paying customer under the numismatic Big Top.

To Max's critics, however, his operation was pure sideshow. They grumbled that he knew far more about marketing coins than attributing them. His research was shaky, and his grading was optimistic. At times, as with his "buy" ads for 1913 Liberty Head nickels, he was downright, as George Clapp was wont to say, "mendacious."

The critics certainly made valid points. Yet, with all his flaws, B. Max Mehl did democratize numismatics. He found it a hobby of gentlemen, and left it accessible to any member of the middle class. One of the tools he used to effect this transformation was a little house organ called *Mehl's Coin Circular*. During its run of slightly more than decade, this modest publication revealed much about Mehl's business, and the state of American numismatics at that time.

Mehl's Coin Circular was slightly more than a price list, and considerably less than a true house organ. It was more than a price list because it carried the occasional article or editorial feature. It was less than a true house organ because the articles and editorial features were very occasional, indeed. Moreover, the true house organ is published on some regular schedule: *The Circular* was regular only in its irregularity. The first issue (billed as a monthly) arrived in mail boxes in October 1921, while the last issue (number 15) appeared in January 1933. Today, it is relatively difficult to assemble a complete set of "The Circular." Charles Davis, in *American Numismatic Literature*, records one set offered in 1988, in George Frederick Kolbe's thirty-eighth sale. A second, nearly complete set, was sold in The Money Tree's fourteenth sale in 1992. This one, lacking number 15, is particularly significant because it consisted of Mehl's own file copies of The Circular.

A word is in order about the provenance of this set. According to Q. David Bowers in his book *Abe Kosoff: Dean of Numismatics*, when B. Max Mehl fell mortally ill in 1956, he chose Abe Kosoff to liquidate part of his stock in order to pay off a debt. Abe did so, and when Mehl died the following year, Kosoff handled the estate. Some of the coins and literature from Max's estate made their way, unsold, to what Abe called his "warehouse". After Kosoff passed away, Auctions by Bowers and Merena sold his coins, in their auction of November 4-6, 1985. The Mehl literature went to The Money Tree, which offered it in their sale number 14, with the set of the Circular comprising lot number 32.

Mehl's file copies of *The Circular* consist of issues number one through 14 (for some reason, number 15, the most common of the Circulars, is missing). On the cover of each issue, except for number 11, he recorded vital data about *The Circular*. Although Mehl did not record the same data consistently throughout, he generally did include the number printed, the number actually

mailed, the number of orders received, and the amount realized by each sale. There are many gaps in the data, but nonetheless enough statistics survive to reconstruct some fascinating details about Mehl's business operations from 1921 to 1932.

When the data scribbled onto the covers of 13 of the 14 "Circulars" are placed into a matrix, it looks like this:

<u>Issue Number</u>	<u>Number Date</u>	<u>Number Printed</u>	<u>Mailed</u>	<u>Orders</u>	<u>Dollars Realized</u>
1	Oct 1921	1,500	1,241	51	\$ 596.44
2	Nov 1921	1,500	1,366	42	559.72
3	Jul 1922	1,500	1,343	40	437.50
4	Aug 1922	1,500	--	--	---
5	Jan 1923	1,200	--	90	989.75
6	Feb 1923	1,200	1,040	65	---
7	Apr 1923	1,200	1,109	66	435.24
8	Mar 1924	2,500	2,037	272	3,097.00
9	Oct 1924	1,600	1,548	87	1,290.00
10	Feb 1925	----	--	174	2,209.00
11	Mar 1927	----	--	-----	---
12	Dec 1927	1,700	1,592	862	3,255.30
13	Apr 1928	---	---	136	2,895.39
14	May 1932	---	---	--	3,240.73

This matrix reveals several rather surprising facts. The first surprise comes in the columns detailing the numbers printed and those actually mailed. B. Max was given to puffing about his gargantuan mailing list -- "it runs way up into the thousands," he said in "Circular" N°3 -- but the evidence here doesn't support such claims. Only once, for issue number eight, did he print and mail more than 2,000 copies of an issue of *The Circular*. Nor did its circulation grow significantly over time. In more than six years from issue number one to issue number 12, the copies mailed increased by only 351. It is probably safe to assume that *The Circular* went to everyone on Max's mailing list, because it offered mainly common and inexpensive coins. If so, the list was of a respectable size, but not nearly as big as Max would have had you believe.

The matrix also reveals a rather modest level of orders and prices realized, especially for the earlier issues of *The Circular*. The take begins to increase in 1924, and remains strong until the end of the series; but still, neither the number of orders nor the dollar realization is indicative of a vast list of customers.

The columns showing the numbers actually mailed probably represents the universe of possible survivors for each issue of *Mehl's Coin Circular*, assuming that Max eventually discarded the overrun which was not mailed. Curiously, although these numbers do not reveal huge variations in magnitude, it has been the author's experience that the early issues -- especially numbers one, two, and four -- are much scarcer than the later issues of *The Circular*. Whether this is due to chance or to systematic saving, it is impossible to say.

A final curiosity that the matrix reveals is the unexplained ups and downs of *The Circular* in 1923 and 1924. For issues seven through nine, the numbers printed and the dollar realization is first up dramatically, then dramatically down. It is difficult to explain these fluctuations in terms of Mehl's own business, external factors in the coin market, or the state of the American economy at the time. Here is a minor mystery for the researcher to solve.

Mehl's Coin Circular was just as good in a literary sense as the rest of Mehl's publications: which is to say that it wasn't very good at all. For example, a brief story in the first issue recounted how Mehl, Waldo Moore (misspelled "Morre"), John Henderson (whom Mehl calls "Doc"), and L. A. Renaud became seasick on an ocean cruise taken during the 1921 ANA convention. The most substantive article in the whole series came in number eight on the subject of the Brasher Doubloon, which article managed to spell Brasher's name in two different ways. But then, spelling was never Max's strong suit. Who else would date an introductory note, as Mehl did in "Circular" N^o12 as "Thingsgiving eve, 1927"?

Much more interesting than the articles are Mehl's annotations throughout this set, which reveal intriguing details about his business. For example, B. Max's understanding of the concept of truth in advertising is illustrated by an offering from "Circular" N^o14, which peddled "Lady Godiva" coppers. According to Max, he had "two or three" on hand. His tally marks by the entry show that he sold 37 of them!

Then there is the matter of refunds. Even in an age when grading distinctions were very broad and had substantially fewer financial ramifications, Mehl experienced a significant number of returns. He recorded these separately on cards that he laid into issues of *The Circular*. For example, the list laid into "Circular N^o14" reveals that 65 of his customers demanded their money back.

Lady Godiva

You have often read and heard of this famous lady—her horse-back ride in Adam and Eve costume.

HERE SHE IS—
 the Coventry Halfpenny with Lady Godiva, pure on horseback. 70c each
 (Have two or three in mint-state for \$2 each)

Have a few of U. S. \$3 gold pieces with slight solder marks on edge which I'll sell at only \$1.00 each.

AND—and 1854 D Mint \$3. In V. Fine condition.

Price \$24. (Record \$50)

B. MAX MEHL, Mehl Bldg., Fort Worth, Texas

This tends to confirm Max's reputation for having, as Winston Churchill would have said, "big India Rubber grading standards."

No matter what one thought of Max's grading, at least one had to admit that he was organized. In "Circular" number 10, B. Max keyed the coins for sale to their locations in the Mehl building. We learn that he kept his coins mostly in trays, which were divided into the subcategories of "metal", "large", "French", and "special". All of his paper money was kept in a chest. Finally, *The Circular* contains a revelation that will come as no surprise to numismatic bibliophiles. Mehl's entire stock of coin books for sale was kept, quoting here verbatim from his notation in "Circular" N^o10, "top filing cabinet."

Throughout the life of *The Circular*, B. Max notes that he sends coins out on approval. Among the notable collectors to whom he extended this service were Elmer Sears, William A. Philpott, John Work Garrett, and George Clapp. It should be noted, however, that George Clapp's annotations in his copy of Mehl's *Celebrated Collection of Large United States Cents Formed by Dr. Geo. P. French* indicate that Max did not always follow through on the approvals business (see Charles Davis' *Mehl's French Catalog As Seen By George Clapp* in the Spring 1994 issue of *The Asylum*). At any rate, the lists attached to Mehl's copies of *The Circular* also reveal that Mehl carried on an extensive approvals business with fellow dealers James G. Macallister, John Zug, and Norman Shultz.

This set of *Mehl's Numismatic Circular* tends to confirm the general impression of B. Max Mehl as the numismatic equivalent of the Platte River: six inches deep, and five miles wide at the mouth. But the set does establish the original publication numbers for *The Circular*. More important, it gives us a tantalizing glimpse of Max Mehl's operation as he, for better or for worse, was leading the charge into the modern age of American numismatics.

Refunded

10 ⁵⁵	12 ⁵	1 ⁵⁰	7 ³¹
3 ¹⁰	7 ⁵⁰	3 ⁵¹	9 ⁵⁰
7 ⁴⁰	15 [—]	40	17 ⁵¹
2 ¹⁰	16 [—]	1 ¹⁰	2 ⁵⁰
25 [—]	13 ²¹	25 [—]	46 [—]
75 [—]	12 ¹⁰	1 ⁵⁰	40 [—]
8 ¹⁴	1 ²⁰	10 [—]	
5 [—]	4 ²¹	2 ⁵¹	
4 ¹⁴	1 ²⁴	2 ⁶⁰	
2 ⁵⁰	8 [—]	7 [—]	
3 ²¹	1 ¹⁴	3 ²¹	
2 ⁶⁶	3 [—]	1 ⁶¹	
15 ⁷⁰	9 [—]	9 ²	
2 ¹⁰	3 ²¹	2 ³⁶	
2 ⁶¹	21 ⁹¹	9 ²¹	
1 ⁵⁰	1 ²¹	18 ²⁵	
3 ²⁵	1 [—]	6 ⁵⁰	
6 ⁷⁰	1 [—]	1 ¹⁰	
	12 ¹⁰	4 ³⁵	

FAMOUS COINS OF THE WORLD



The Brashear Doubloon

The Brashear Doubloon is the first gold coin struck for circulation in the United States after the Declaration of Independence, although it was struck by a private party.

This coin was issued in 1787 by Ephraim Brashear, a prominent jeweler in New York, whose initials E. B. are stamped on each coin. The intrinsic value of the coin is about sixteen dollars, the same as the Spanish Doubloons, which were practically the standard gold coins in this country at that time, and from which the Brashear coin derived its name.

Some regard the Brashear Doubloon as a pattern for a New York Cent, as Brashear, in 1787, petitioned the New York Legislature for permission to strike copper coins for circulation in New York State, and it is thought that the Doubloons were struck as "samples" of his contemplated coinage. This, however, is hardly probable, as goldsmiths in those days operated to a certain extent as bankers and as money changers. And Brashear being the most prominent at the time, issued his own Doubloons.

This coin is regarded as one of the rarest in the world. There are only six specimens known, one with EB on breast of eagle and the other five with EB on right wing. A specimen sold at auction in 1882 for \$505.00. The latest auction record is the one sold by B. Max Mehl in the Ten Eyck Sale for Three Thousand Dollars.

This is the first of a series of short illustrated articles on the famous coins of the world. The next will appear in the next issue of the CIRCULAR.

B. MAX MEHL, Mehl Building, FORT WORTH, TEXAS

WHY THE BIG FUSS COLLECTING
NUMISMATIC AUCTION CATALOGUES
Raphael Ellenbogen

There are those who fanatically and assiduously collect numismatic literature catalogues. Most of them collect catalogues of old time prestigious firms, e.g. Chapmans, Elder, Frossard, Woodward, etc. Others assemble runs of contemporary firms, e.g. Bowers, Stacks, Superior, etc. Some feverishly attempt to fill gaps (not unlike penny boards) and proudly boast of complete or nearly complete files or runs.

An overwhelming number of these "addicts" collect catalogues featuring coins in which they have little or no interest. They don't collect the types of coins displayed on the rare or prestigious plates. Thus these catalogues have little reference value except for the few who write and publish.

Ironically, most, if not all the coins displayed on these ephemeral items can be found pictured in numerous specialized books on the subject. A comparison of current prices and prices realized lists by these "old timers," can only provide "wishful thinking" and as such are valuable to the extent of "If only I had lived then and had the money."

However, in certain numismatic fields where there is a dearth of background, historical and photographic information, catalogues can serve as a most useful tool. Groups that fall into this category include paper money, literature, and periodicals. Here the syngraphist or bibliophile can sink his/her teeth into new ground of exciting and provocative information and insight.

Of course, in the final analysis, all who preserve the past for the benefit of the future are to be commended and admired. If the assimilation of knowledge and preservation is the goal, then we are truly grateful.

BOOK REVIEW: "BUILDING, MAINTAINING AND DISPOSING OF A
NUMISMATIC LIBRARY" BY PETE SMITH
Bill Murray

Perhaps many NBS members need none of the good advice found in Pete Smith's 62 page softcovered book *Building, Maintaining, and Disposing of a Numismatic Library*. However, anyone who considers his numismatic books deserving of the title "library" should benefit from owning, studying and following Pete's instructions. Besides, it's a short, fun read.

The author discusses the history of numismatic literature, the collectibility of numismatic books, factors affecting value, and even a paragraph on investing in them. He describes types of numismatic literature - books, catalogues, periodicals, price guides and more. Types of numismatic libraries are considered - those of organizations, government agencies, commercial entities, and individuals. He delineates factors in building a library - scope, space ("books expand to exceed the space available"), environment, sources of

numismatic literature, organization of a library, and description of literature (condition, color, pages, sizes).

Pete details more about care and preservation of books than the average book owner may want to know, but serious collectors should provide the same quality of care given to a coin collection. He asks "would you wrap a stack of silver dollars in a rubber band?" and then points out how sulphur from rubber damages paper and leather.

In the section dealing with disposition of a numismatic library, he considers estate planning and methods of disposition ranging from sale to outright destruction. A section on the history of book production makes for interesting reading. "Publishing Numismatic References" presents a concise discussion of the subject which should interest would-be authors. "Literature on Literature" lists bibliographies, references and library catalogues. A glossary and index are also provided.

The work is available for \$11 postpaid from Pete Smith, 2424 4th St NE, Minneapolis, MN 55418.

BOOK REVIEW Michael Hodder

Numismatic Guide to British and Irish Periodicals, 1731-1991. Harrington E. Manville. Volume II, Part I (Archaeological) of the *Encyclopedia of British Numismatics*. London, Baldwin and Spink, 1993.

I will be willing to bet that most NBS'ers are not familiar with Harrington Manville's series in progress, the *Encyclopedia of British Numismatics*. The first volume *British Numismatic Auction Catalogues, 1710-1984*, was published in 1986 and is now out of print. In a nutshell it is a combination of Adams and Gengerke for British sale catalogues, but it covers vastly more material given its time frame. For tracing pedigrees of early American coins, as well as less important things as 1804 silver dollars and the occasional proof gold coin, it is indispensable.

Now comes Mr. Manville's latest offering. To my mind, it is far more ambitious than the first volume in the series. In his *Numismatic Guide to British and Irish Periodicals*, Mr. Manville has set out to list every reference to Numismatics, coin collecting, hoards, notes about legislation pending and passed, counterfeiters tried, transported, or executed, and so on that he could find in selected British and Irish periodicals. The undertaking is nearly mind-boggling in its breath. The result is a volume that will stay on this reviewer's shelves long after more weighty multi-volume tomes have been boxed or basemented.

There had to be some limitations on this project and the author tells us what they were from the outset. As the emphasis has been on national and country archaeological publications, there is much more here of use for the researcher on Roman or Celtic than for someone interested in American

coins, However, Mr. Manville includes a 175 page survey of *The Gentlemen's Magazine* (1731-1845), and *The Scot's Magazine* ((1739-1826), as well as notices from *The Transactions of the Royal Irish Academy* and its successor *The Proceedings ...* (1785-1902). Along with the lesser known Irish numismatic periodicals, whose coverage is fuller than that accorded British ones, the reader has in one volume the key to the most important national general interest and regional archaeological publications that may include numismatic information.

For a researcher in early American numismatics, the pickings are by no means slim. For example, in the listings for *The Gentlemen's Magazine* under volume 46 (1776) we find under Saturday, February 10, the following (quoted verbatim in the text) and bless you for it Mr. Manville). "Two sets of coiners were apprehended in the neighbourhood of Bristol; one set at Kingswood, the other in Dowry-square, Bristol Hotwells. At the first place they found Cockran, Merler, and Mary Hopkins, in the room where the press was fixed, and with the dyes in it, and the criminals at work; at the other place they found Mould and his wide with a great many tools belonging to the coining business. Mould formerly lived near Salthill and kept his carriage the better to carry on the business of coining without suspicion." I wonder who this Mould was ...?

Elsewhere, we read that counterfeiting silver or gold was a capital offense punishable by drawing and hanging or quartering. Faking paper money was also a death-penalty affair. Making fake copper coins, however, was a minor crime (£5 fine if more than a pound's weight had been made) although more widespread and with greater detrimental effect upon the common people. In January 1788, for example. *The Gentlemen's Magazine* informs us that a fellow shopping in an Edinburgh tobacconist's tried to pay for his purchase with six George III half pennies. The shop-keeper knocked the coins out of the man's hands cursing about fake coppers, and said that he would take none with George III's bust on them. The customer took the merchant to the sheriff's court and won his case, with one penny's damages awarded. The merchant appealed to the Court of Sessions which ordered the questioned halfpence to be assayed by the assay masters of Edinburgh to see if they were real. The assay masters replied that they could not tell one way or the other. The court then sent the coins to the mint at London assuming that if anyone could tell real from fake, the guys who made the real ones could. The mint replied, not without a surprising degree of diffidence, "That the said halfpence are not without suspicion, though they believed them to be good ... [and] that after examining them attentively, and consulting with the assay masters, gravers, and other moneyers of that office, they had good reader to believe the said six halfpence to be all genuine coins and not counterfeits." Now if the Royal Mint in 1788 could not really tell good from bad halfpennies, how the blazes are we today, especially those of us whose job it is to catalogue such coins for auction sales? Is it any wonder that a year and a half after this trial, British and American confidence in the circulating copper medium collapsed under the dead weight of fake halfpennies?

In the preface to his book, Mr. Manville tells us that the idea for his encyclopedic project arose some 30 years ago. There were four volumes planned: an annotated listing of British auction catalogues, one of British periodicals, a third being a general British numismatic bibliography, and the fourth a numismatic dictionary. The first two have now been completed. We desperately need a good, thorough and up-to-date numismatic dictionary (Frey is out of date, the more recent ones are too general to be useful), Mrs. Clain-Stefanelli's (1985) bibliography is excellent but it is a worldwide overview and one wishes for exhaustive national bibliographies. This reviewer wishes Mr. Manville the best of luck and health for the second half of the project. Already the matching volumes look well in my library, and they are fast becoming well thumbed as well.

WHICH BOOKS YOU SHOULD BUY SO YOU KNOW
WHICH BOOKS YOU SHOULD BUY
Fred L. Lake

Aaron Feldman was certainly right when he said "Buy the book before you buy the coin," but he did not tell us how to determine which book "The Book" is. Thus, the title of this piece.

Imagine, if you will, that you are not the great and knowledgeable numismatist that you have become over the years. You have just inherited a box of old coins and you find some really amazing things in it like a twenty-cent piece and a big copper thing dated 1794 stamped "One Cent" on one side. You are bitten by the bug and would like to know more about why these coins existed. The obvious questions are: "Which books can tell me about the history of these coins?" and "How many books are there on each subject and what do they cost?"

Keeping in mind that you are a neophyte and have no idea what books are available, I have prepared a short list of nine useful bibliographies. The reasoning behind their inclusion is primarily whether or not they can help you to find the appropriate book for your particular area of interest and the ease with which you could determine that information.

We begin with Elvira Clain-Stefanelli's fine efforts. Because the 1965 *Select Numismatic Bibliography* gives us a listing of nearly five thousand books and treatises arranged in an orderly fashion, we can turn to the table of contents and zero in on our individual area of interest. Twenty years later, she managed to squeeze in a few more entries and we now have over eighteen thousand items to choose from. So that we shouldn't become too mired down, she conveniently added six separate index categories. We can now zip right to the book that is perfect for us. But is it? Yes, there is an asterisk to tell us which books are important, but not much information regarding individual books to illuminate the way.

I have listed Dennis Kroh's work "Ancient Coin Reference Reviews" next, in order to show how a bibliography can really be developed to assist us in making choices. The orderly progression of titles and the rating system that the author employs allow us the opportunity to search easily for our pertinent topic and is also a guide to the adequacy of each volume. In addition, there is a pricing guide for each volume.

Next we come to George Kolbe's 1987 auction of the Galerie des Monnaies of Geneva library entitled "Eine Bedeutende Numismatische Bibliothek - An Important Numismatic Library". This sale is a perfect example of how useful a dealer's auction sale catalog can become with the addition of indexes. There are several indexes covering "Authors", "Dealer and Auction Firm", "Geographical", "Collectors and Collections", and "Subject". These indexes facilitate homing into your area of interest.

Charles Davis has provided the neophyte and advanced collector with a fount of information in his 1992 opus, "American Numismatic Literature". The annotations covering practically all of the myriad of entries are wonderfully positioned for ease of reference. Auction-prices-realized give the researcher an idea of the worth of each item.

Next, John W. Adams' magnificent volumes covering the auction catalogs of firms dealing in numismatic material during the hundred years from the mid-1800s to the mid-1900s. You may question the inclusion of these two volumes in this list. "How can these books be useful in my quest for information in a specific or limited area?". You will find that John's marvelous rating guides allow one to narrow a search down to a very precise area. For instance, you can search for just "Patterns" or "Fractional Currency" among many other topics.

Looking at another dealer in numismatic literature, John Bergman, we find an example of an effort to provide indexes. The two sales noted on the accompanying list, the "Wisslead" and "Joe Der" auctions, both have an index-card that doubles as a bookmark.

I have included Martin Gengerke's work on "American Numismatic Auctions" only because it allows the researcher to match the completeness of his selections. That and the fact that it is a tremendous labor of love and richly deserving of the accolades that it receives.

If you peruse Phares O. Sigler's 1951 bibliography, you will readily begin to appreciate why the other choices have been made. Although of interest to the numismatic literature "collector", it is quickly apparent that this book has relatively little usefulness to the beginning collector.

There you have a short list of reference bibliographies needed by the beginner or intermediate coin collector. There are many others of course, but this is a starting point for one to determine "which book to buy".

Reference Bibliographies

1. CLAIN-STEFANELLI, ELVIRA - 1965 - *Select Numismatic Bibliography* - 4,962 entries, 406 pages. Nice table of contents facilitates searching for a particular area of interest. Out of print, but available through numismatic literature dealer auctions. \$12 - \$15.
2. CLAIN-STEFANELLI, ELVIRA - 1985 - *Numismatic Bibliography* - 18,311 entries, 1,848 pages. The more important works are designated by an asterisk. Good table of contents and also there are indices for "Author," "Collectors," "Personal Names," "Geographical Terms," "Numismatic Terms," and "Public Collections," Out of print. \$100 - \$135.
3. KROH, DENNIS, - 1993 - *Ancient Coin Reference Reviews* - 107 pages. Very fine table of contents. Superbly detailed reviews of books are arranged in an easily followed progression. A rating system is used and the approximate cost of each volume is given. \$25.
4. KOLBE, GEORGE, - Feb. 25, 1987 - *Eine Bedeutende Numismatische Bibliothek* (An Important Numismatic Library) - 2,935 lots of books in this 167-page auction-sale catalog. There are several indices covering "Authors," "Dealer and Auction Firms," "Geographical," "Collectors and Collections," and "Subject." Very useful. Out of print. \$25+.
5. DAVIS, CHARLES, - 1992 - *American Numismatic Literature* - 229 pages. This hardbound volume lists much of this country's numismatic literature in a well-annotated format. Auction prices are given for the various entries. The annotations are most helpful in determining the usefulness of a particular volume. \$85.
6. ADAMS, JOHN, - 1982 and 1990 - *United States Numismatic Literature - Volumes One & Two*. These works contain superb rating guides for some 3,000 individual auction catalogs written by dealers whose careers started during the nineteenth (Volume I) and twentieth (Volume II) centuries. The ratings allow the reader to focus in on the content of each catalogue for some twenty-five areas of specialty. \$100, \$135 respectively.
7. BERGMAN, JOHN - Two numismatic literature auctions that have easy-finding indices. 1) 9/19/1992 - *The Wisslead Sale* - 2109 lots in 80 pages. \$8. 2). 10/30/1993 - *The Joe Der Sale* - 2051 lots in 102 pages. \$8.
8. GENDERKE, MARTIN - 1990 - Eighth Edition - *American Numismatic Auctions* - The most complete record of all United States auction sales. Not useful for determining the content of each sale, but necessary for determining the completeness of a collection of catalogues. \$40 - \$65.

ODDS & ENDPAPERS

Fred Lake

Have all the questions relating to numismatic literature been answered? Is that why there are very few letters to the editor requesting information about some aspect of the books written about money? Just asking!!

In keeping with our previous comments regarding the ineptness of criminals when it comes to money matters, it was fun to read of the counterfeiter early in this century who was caught passing a \$15.00 bill. When questioned about his lack of acumen, he replied that it was a "typo" that had done him in. He had meant it to be a \$25.00 bill.

The quiz for this edition of "The Asylum" asks you to provide the answers to the following: (see the answers at the end of this column).

1. What was W. E. Woodward's primary occupation? Please use the exact terminology of the day.
2. Besides being a musical instrument-maker and repairman, what was another source of Joseph J. Mickley's income?
3. What did T. Harrison Garrett do for a living?
4. Thomas D. English wrote the constitution for the American Numismatic Society. What two professional degrees did he hold?
5. What do the initials "M. F." stand for in Hans M. F. Schulman's name?

Looking around the bourse at the American Numismatic Association convention held in Detroit this year, it seemed that there were more books on dealers' tables. And the biggest surprise was that many of them were actually being opened and put to use. Certainly not surprising were the two major coin finds. It seems that the discoverers bring books with them to coin shows and use these books as references. Gotta tell ya' somethin' !!

Reading through some early editions of "The Asylum" can be quite rewarding. The series by Joel Orosz on the preservation of leather and paper in which he discusses what one needs to do to protect his/her library will help a collector to avoid some grief or loss. The articles begin in Volume II, Number 4 and conclude in Volume III, Number 3/4. Look for another "saving" piece in Volume VIII, Number 2. It is John Bergman's treatise on the packing of books for shipment. Both articles are gems.

When all the books that have ever been written on the subject of numismatics and all the catalogs that have ever been printed are copied onto a few CD-ROM discs, what are we going to do with all this extra space in our houses and apartments? Think of how empty the closets and attics will be. No longer will there be cartons full of surprises when they are opened after years of being relegated to a back corner of the garage. Will that cabinet that contained the full complement of Stack's auction catalogs remain empty, or will you fill it with the china and glassware that originally occupied that space? Will the Library Of Congress become a rest-home for unemployed librarians? It taxes the mind to think of all of the empty space that will exist in the world. Any ideas of what to do with it??

Answers to the quiz: 1. Apothecary (druggist). 2. Stationer. 3. Chairman of the Board of the Baltimore & Ohio railroad. 4. Medical Doctor and Lawyer. 5. Maurice (or Moritz) Frederick.

ARE COIN ALBUMS NUMISMATIC LITERATURE David W. Lange

Although a confirmed bibliophile with interests in many areas beyond numismatics, I have never considered myself a collector of books. That is, I do not seek out rare editions of works for which suitable reprints are available. I value books for their use in providing information and entertainment. This philosophy is fairly well reflected in my numismatic library, which while quite comprehensive in the area of United States coinage, does not contain many deluxe editions or fine bindings. Although I confess to having once assembled a complete run of Red Books, numismatic literature is not for me an area of collecting in itself.

Perhaps the sole exception to this rule is found in my unceasing passion for collecting obsolete coin boards and albums. This generally overlooked field of numismatics is quite rich in its variety of titles, brands, materials, and methods of manufacture. But is it numismatic literature? Well, if one includes within this definition all printed matter providing information of a numismatic nature, then the answer is "yes."

But of what value must this information be before it meets our minimum standards for qualifying as numismatic literature. This question has been raised before with respect to collectible matter such as dealer price lists, brochures, imprinted envelopes, etc. In fact, it was not so long ago that numismatic bibliophiles scoffed at the notion of preserving as part of our heritage such items as dealer house organs or even Mehl's *Star Rare Coin Book*. Yet who would discard these objects today? Both are eagerly sought by collectors, and the former has even witnessed considerable print space devoted to its study. The point I wish to make is that printed matter need not provide useful or correct information to qualify as numismatic literature. In this respect, coin boards and albums are somewhat akin to obscure periodicals and other numismatic ephemera in providing a link with our hobby's past. They teach us more about themselves as collectors than they do about the coins they were designed to hold.

Perhaps a bit of background information is in order so that the reader will understand the objects of which I write. Before the introduction of commercially produced coin albums, collectors of past centuries stored their coins in wooden cabinets with pull-out drawers or trays. Each tray had cut into it holes of varying sizes into which one's coins were placed and supported with a lining of felt or some other fabric. Various woods were used in preparing these cabinets, and experience over many years revealed which were most suitable to the long term preservation of coins. Such arrangements were

so commonplace that the word "cabinet" itself has become synonymous with "collection of coins."

For as long as numismatics remained solely the pursuit of a few wealthy individuals and institutions, these wooden cabinets were deemed suitable. With such wealth was usually found ample storage space, and thus their bulk was not a concern. However, as the twentieth century progressed into its third decade, the demographics of the coin hobby began to change. An increasingly prosperous middle class of Americans was slowly being drawn into the pursuit of elusive dates and mints, and the modern notion of popular coin collecting was born. In fact, it was the increasing awareness of rare branch mint issues which created the market for a method of coin storage in which each specimen could be identified as to date and mint. By the 1920's, the cumbersome coin cabinet with its anonymous coin holes and its limited storage capacity relative to its bulk fell out of favor with emerging collectors. Cabinets survived within institutional collections and may still be found among European dealerships, but they have become little more than collectible relics in this country.

An enterprising individual by the name of Martin Luther Beistle seized on this opportunity and developed the first commercial coin album in the late 1920's. President of the Beistle Company in Shippensburg, Pennsylvania, a manufacturer of paper novelties and games, M. L. Beistle enjoyed access to the necessary cutting and punching tools with which he developed the prototype for all albums to come. Cardboard pages cut with holes closely fitting the size of the coins to be inserted were secured with a binder by leather thongs in a format similar to photograph albums of the time. Transparent celluloid slides could be inserted into each page from its edge to hold the coins in place. The first versions of the Beistle album lacked any printing, and it is believed that this development occurred only after Beistle sold the rights to his projects to prominent New York coin dealer Wayte Raymond during the early 1930s.

Raymond dressed up the Beistle invention and reintroduced it as the "National" Album. For the next thirty years, this product remained the state of the art for serious collectors of U.S. and world coins. While the world coin albums were very general in nature, the albums for American coins were identified as to series by a printed strip of red tape which could be placed on the album's spine. Each hole was reserved for a particular coin, as noted by the imprint beneath it. Beistle's leather thongs were replaced by locking metal rings which could be opened and closed with ease. Although no mintage figures were provided, the fact that each date and mint combination were listed filled a major gap in the numismatic knowledge of the early thirties. Shortly after this time, Raymond introduced the first edition of his long running *Standard Catalogue of United States Coins*. In the interim, these albums served this function themselves. Both products were vastly successful in moving Raymond's immense inventory of uncirculated and proof coins acquired from the estates of David Proskey and others.

The "National" album, while an improvement over the expensive and bulky cabinets, will still be an expensive product and one which was not distributed outside traditional numismatic channels. Thus coin collecting as a hobby still remained the nearly exclusive pursuit of professional and prosperous businessmen. Into this void stepped a man from Neenah, Wisconsin by the name of J. K. Post. Little is known of him aside from his venture into this field of coin collecting products. In 1934 he began marketing 11x14" sheets of black cardboard with holes cut into them for receiving coins. The front of each board was imprinted in silver with dates and mint marks as well as approximate mintage figures for each coin in a particular series. The coins rested against a red paper backing so that they would not fall out. While the reverse of each coin was hidden from view, these boards nevertheless provided an inexpensive means of storing and displaying a collection of coins as it grew.

Targeted at the amateur collector of modest means, these boards were distributed through toy and novelty stores as well as bookstands, drugstores, and other non-traditional outlets for numismatists. Only two or three titles were available at first, yet so successful did the early coin boards become that more titles were added. The most popular boards and the ones most often found today were for Indian Cents, Lincoln Cents, Liberty Head Nickels, and Buffalo Nickels. Post was ultimately overwhelmed by the success of this venture and he sold the rights to his coin boards to Whitman Publishing Company of Racine Wisconsin around 1938. Whitman was a leading publisher of books and other paper products for children, including jigsaw puzzles. It was the latter product which had led Post to contract with Whitman in the very beginning as the company utilized the special equipment for creating jigsaw puzzles in the preparation of Post's coin boards.

Whitman dressed up Post's invention and offered a growing list of titles in three different finishes; the original black paper, a blue-flocked variety (from which the printing would ultimately fall off), and the slick blue paper with silver printing still familiar to hobbyists today. Imitators quickly jumped into this growing market offering both conventional boards for collecting coins and "premium" boards which were to be sold back to the distributors when filled with the complete collection of coins. The premiums were meager indeed, and most such boards were retained by their purchasers, even after completion. In each instance, collectors were advised to place their finished sets within an 11x14" frame. Some marketers even included ordering instructions for such frames, fifty cents being the typical cost. The boards themselves sold for prices ranging from fifteen to twenty-five cents, rather high figures given the overall scale of pricing in the late 1930's.

For the first time, Mr and Mrs Everyman [*Everyperson*, David ?], could enjoy the pursuit of coin collecting, and kids too were among the many purchasers of these boards. For most, the listing of dates and mints for each series provided one's first venture into a numismatic education, although other facts could be gleaned from the coin boards as well. The Bonus Collection

Card for the Lincoln Cent (Earl & Koehler, Portland, Oregon, 1939) provided the following variety study.

1922 "Mint says none were coined but some have been found." (a premium of two cents was offered for specimens in VG condition)

1923 "thin as tin but all details perfect" (a 25 cent premium in good; \$1.00 in VG)

The importance of grading was driven home by the following admonition:

Condition is everything in the pricing of a coin... Marred, hacked, picked, smooth-worn, bent or coins with a hole pierced through are Not Wanted."

Those in need of more specific grading standards could consult The Coin Collector board for Flying Eagle and Indian Pennies (the Colonial Coin and Stamp Co., New York, 1936)

Good: Worn, everything readable

Fine: Little sign of wear, everything sharper

Uncirculated: Brand new, perfect

If your coins were not "brand new and perfect," the following advice was furnished with the Liberty Head Nickel board (Whitman Publishing Co, 1938)

"Be sure to clean your coins thoroughly with vinegar or use a soft rubber eraser before placing them in the board."

Having purchased a number of boards with the coins still in place, I can report with certainty that this advise all too often followed. Incidentally, while most copies of this particular board for Liberty Head Nickels terminate at 1912, the earliest edition included a plugged opening for 1913. For the benefit of eternal optimists, the plug was removable.

Large Cent enthusiasts impatient for the release of the long-delayed reworking of Sheldon's Penny Whimsy will want to check out Whitman's two part collection for this series published in 1938. Although only a single hole per date is offered, an extensive listing of varieties is found on the back of the boards. No listing is given for 1794; substituted is a notation that "60 minor varieties are known for this date."

While successful in introducing an entirely new segment of the American population to the pleasures of coin collecting, the large, one-piece coin board did not fit conveniently on a shelf, and the coins often fell out of their respective holes. Both problems were addressed in 1940 with the introduction by Whitman of the foldover, multi-panel coin boards more commonly known as coin folders said to have been devised by Dick Yeo, better known as R. S. Yeoman. These were an even bigger success than their immediate

predecessors, and they soon became the industry standard. While Whitman dominated this market, other manufactures of coin boards soon copied their product. Prominent among these was the Daniel Stamp Company of Los Angeles, known more familiarly as DANSCO. The market for the one piece boards must have remained for a while, however, as they are found with date and mintage figures as late as 1943, with a fellow collector of boards reporting one as late as 1945.

Shortages of paper and labor during World War II slowed the development and production of coin products, the new *Handbook of United States Coins* ("Blue Book") being a notable exception. The post-war boom in coin collecting saw little in the way of new coin albums. Raymond's National line was still the product of choice for advanced collectors of uncirculated and proof coins, while those who drew their finds from circulation were content with the inexpensive folders. Meanwhile the introduction of Yeoman's "Blue Book" in 1942 and "Red Book" in 1946 along with subsequent editions of Raymond's "Standard Catalogue" gradually diminished the educational role once played by coin albums. Although most beginning collectors still received their introduction to the hobby through the purchase of a coin folder at the local hobby shop or Five and Dime Store, it was not long before one of the above mentioned catalogues came their way to provide further enlightenment.

Since this article is not about the history of coin albums as such, I will not delve into the overwhelming variety of folders and albums which have appeared on the market beginning around 1957. Still an amazing assortment of colors, styles, and clever mechanisms were marketed both regionally and nationally through about 1964. The collapse that year of the speculative roll market and the subsequent removal of silver coins from circulation spelled the end of coin collecting as a hobby with mass appeal, and the number of storage products is far more limited today. With new technologies in plastics and a greater emphasis on preservation than in previous generations, the conventional paper-based coin album has fallen into decline. Several brands of both paper and plastic albums are still in production, but their selection of titles is largely limited to twentieth century issues.

Even with the prevalence of actual numismatic catalogues since the end of World War II, several instances may be found in which coin albums produced during the past 35 years or so have provided little gems of information. Produced originally by Wayte Raymond, the Meghrig series of albums from the late 1950s is noted primarily for the frequency with which they fall apart in one's hands. Still, the company's album for "20th Century coins of the world provides a streamlined education in that a single hole is allocated for a coin of each country then in existence. With the subsequent decline of colonialism and the renaming of these lands, this makes for a very interesting list of entries - Belgian Congo, British West Africa, Ceylon, Chinese Turkestan, French Equatorial Africa, Italian Somaliland, Straits Settlements, etc ...

From the same manufacturer's Gem line of albums came an interesting challenge to collectors of Lincoln Cents. Not wishing its albums to become

obsolete after the year of their sale, Meghrig printed additional dates in anticipation of future coinages. It is not recorded how many kids became despondent while searching in vain for cents dated 1965-D and 1966-D but this could account in part for the troubles that the hobby is experiencing today, not to mention the growth of violent crime since the 1960s. In fairness to this particular manufacturer, it must be noted that nearly all marketers of coin folders and albums were taken by surprise when mintmarks were withheld from coins 1965-1967. Most brands may be found with such erroneous entries.

Despite these whimsical examples, a far greater number of albums produced since the mid-1950s have provided useful and accurate information. As the first means of introduction to our hobby and most new collectors, the benefits of having good coin albums on the market have far outweighed the drawbacks.

A good example of a coin folder having excellent background information is found within a series of folders marketed by Whitman in the early 1970s. Attempting to check a decline in the popularity of collecting from circulation, Whitman produced a series of folders titled "Current Issues Coin Collection." There were printed on buff-colored paper instead of the familiar blue. The example in my collection is for Kennedy Half Dollars issued since 1964.

Although finding the 90% silver issues was already quite difficult by 1972 (the copyright date of this folder), the task was not insurmountable. What makes this folder special, however, is that in place of the usual listing of other titles and products is a very well written history of the Kennedy Half Dollar. Included is the coins legislative background, its composition changes, the removal of mint marks during 1965-67, and other bits of solid numismatic information which go beyond what is found in the guide books. I wish I had discovered this folder at the time of issue as I spent several years searching bank rolls in vain for a coin dated 1970. This folder would have set me straight on the fact that none was issued for circulation. Sadly these clever folders were evidently unsuccessful for Whitman remaining as difficult to locate today as they were twenty years ago.

Another example of a coin folder providing useful information not widely known is found in my collection's "Star Brand Folder" for Canadian Five Cent Pieces. The company, along with another called Shore Line, produced shameless clones of the Whitman product during the 1960s, and I wonder if the latter company ever brought suit against them. In any case, by purchasing this folder at a coin club auction, I received a brief education in the history and popular varieties of the Canadian nickels from 1922 through 1960. This was quite beneficial, as I have always found the series to be overly complex and mystifying when compared to American nickels.

Lest the reader think that I am completely nationalistic in my album and folder collecting, let me describe some of the foreign products to be found. I have several wonderful albums published in Japan for a collection of type coins of that nation. What makes these so charming and entertaining is that the backing paper features finely detailed drawings of each type coin providing a visual guide for the person assembling the collection. The text is duplicated

in Japanese and English. Sadly, the name of the manufacturer is in Japanese only, so I can merely speculate as to the exact company and place or origin.

Among my favorite international albums are those in the five volume series produced by the Philippine Numismatic and Antiquarian Society to house a complete collection of that country's coinage. Ranging from the very earliest up through quite recent issues, and including all of the medals produced by that Society, the collection of albums is a numismatic education in itself. They are very similar in construction to the Library of Coins albums produced by the Coin and Currency Institute (Robert Freidberg and partners) except that blue tape is substituted in the binding for the familiar black, and each album bears the logo of the P.N.A.S.. Although I keep my collection of Philippine coins in holders more environmentally safe than these paper backed albums, the latter constitute a numismatic prize in their own right.

A recent entrant in the field of coin folders has been the U.S. Mint. In 1993 it began offering its own folders to house a complete collection of Lincoln Memorial Cents. Printed in silver on green paper, these bear the Treasury/U.S. Mint seal and appear to have been manufactured by Whitman. These folders include an informative timeline of the Mint's 200-year history as well as basic information about the series. As a collector of coin folders, I would like to see the series expanded to include all current issues.

Before leaving the subject of coin albums and folders, I would be remiss if I did not mention the subject of commemorative albums. I do not mean products designed to house a collection of commemorative coins, but rather folders which are themselves celebratory in nature. These include folders produced by Whitman on behalf of Krause Publications in observance of the latter's successive anniversaries. Typical is the folder of Lincoln Cents (1952-1982) issued for KP's 30th anniversary. These were distributed as renewal premiums with the coins already mounted or were used for various promotional purposes. While more fun than educational, these could be viewed as numismatic literature tie-in items.

Certainly my favorite commemorative folder is the mini-folder produced by Whitman in 1990 in observance of the 50th anniversary of its original coin folders. These include a very brief history of the product being celebrated and provide holes for the following cents: 1940, 1940-D, 1940-S, 1965, 1990, 1990-D. The mini-folders were distributed at the 1990 A.N.A. Convention in Seattle and at several other major shows that year.

While the positive impact of boards, folders, and albums on the hobby is beyond dispute, my original question remains: Are these examples of numismatic literature? I believe I have provided enough information that the reader may make his or her own judgment. Should my schedule ever permit, I would like to prepare an exhibit detailing the history of the coin board and its successors. A check into A.N.A. exhibit rules will be required, as such a display could go on for a dozen cases or so. In the meantime, I will solicit opinions as to whether this display could be judged as numismatic literature. Those having an opinion (ideally one pertaining to the subject at hand) are invited to write me at Box 190476, San Francisco, CA 94119.

FROM THE EDITOR

¶ Your editor has been preoccupied with the Champa library, and has been hard-pressed to *edit* this issue of *The Asylum*, much less contribute to it. Its tardiness results from a lack of letters and unsolicited papers during the quarter. Future issues certainly depend on a broader based participation than we have now.

¶ At this year's N.B.S. General Meeting at the A.N.A. Convention in Detroit, the Armand Champa Award was presented to John Bergman, and the Aaron Feldman Award was given to Martin Gengerke. Congratulations to John and Marty whose have supported N.B.S. and numismatic literature with distinction.

¶ This year's World Series of Numismatics competition held at the A.N.A. Convention was won by N.B.S members John Kraljevich and John Burns. Congratulations to both are in order!

¶ Bruce Burton has reported a new variety of *Penny Whimsy* that John K. (I am not spelling that name twice) may add to his bibliography. As shown in the illustration, Bruce has discovered a copy of the 1965 printing with the publisher's name stacked "Harper/&/Row" rather than the usual stream of "Harper & Row."

Johann Matthäus Reich

a.k.a. John Reich (1767-1832)

A new paper of 50 pages (8½x11) including 25 plates. Based on contemporary sources covering birth to death. It includes European work as well as U.S. seals, medals, coins, and one attempt at anti-counterfeiting of contemporary currency. Also two failures at stereotype punch manufacture.

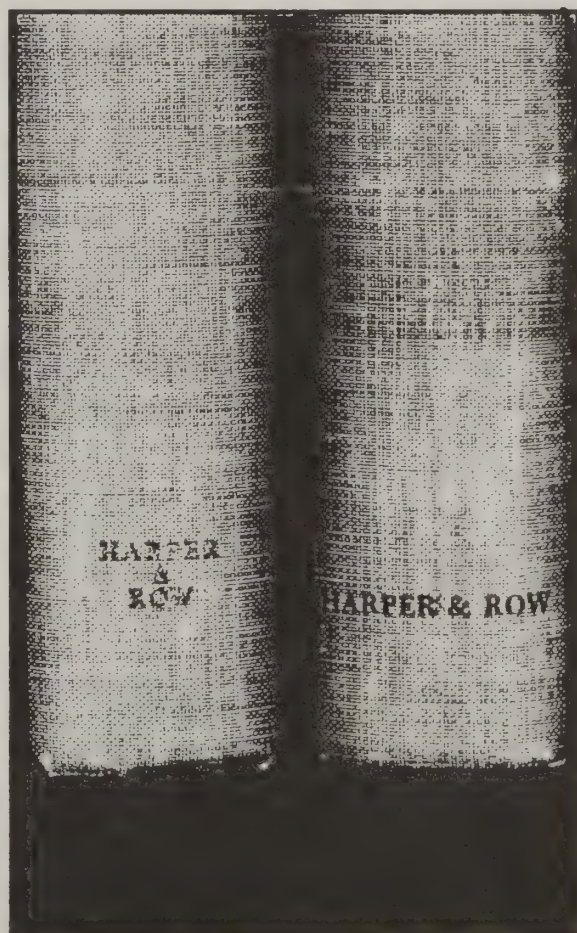
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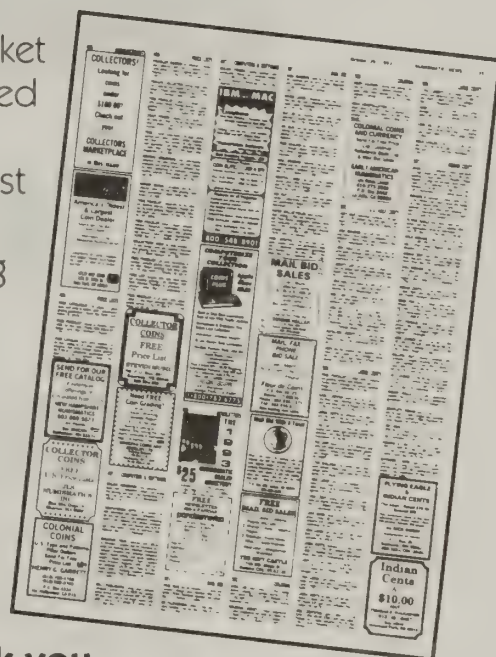
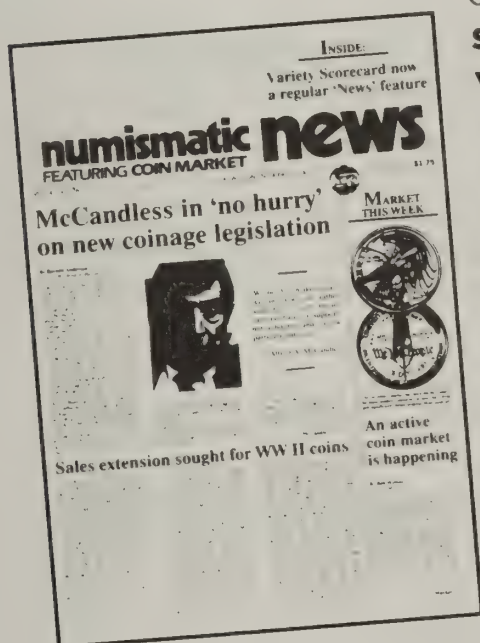
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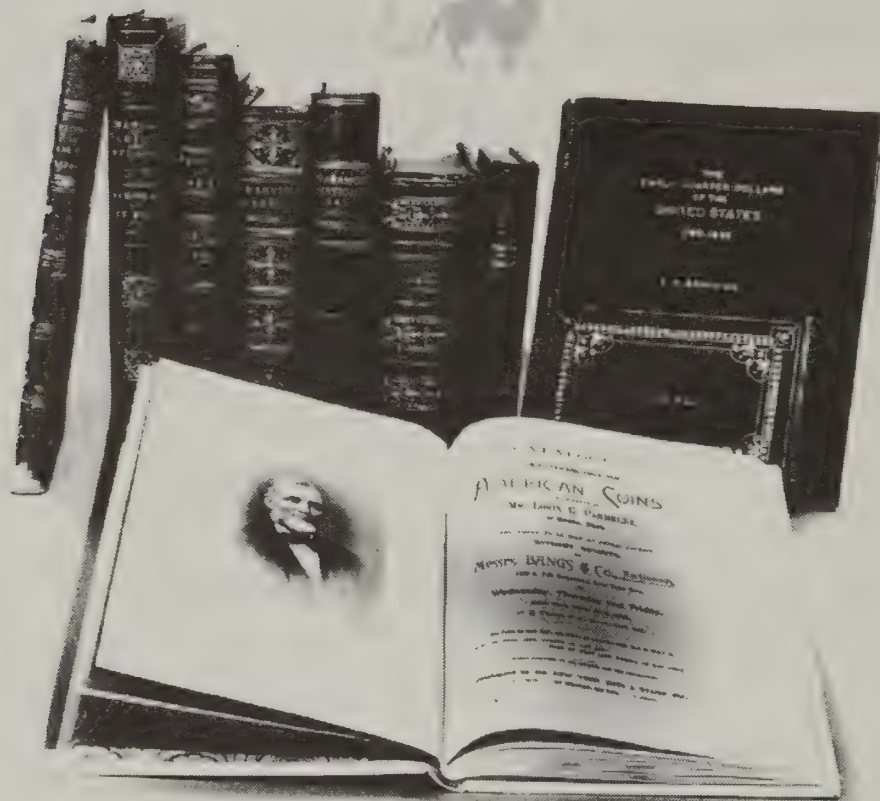
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THE ASYLUM

Quarterly Journal of the Numismatic Bibliomania Society

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WHO WAS MAJOR THE LORD ST. OSWALD? Michael Hodder

Anyone interested in 1794 large cents, 1795 half dollars, 1794 dollars, or the history of the First United States Mint probably thinks he already knows who St. Oswald was. Major Rowland Denys Guy Winn, M.C., Fourth Baron St. Oswald, collected coins in the 1790's. In October 1795, he traveled to Philadelphia and obtained many coins directly from the Mint. Nearly 200 years later, an ancestor of his consigned his collection to Christie's for sale. His collection included two outstanding 1794 dollars, several uncirculated 1795 half dollars, and about 20 exceptional 1794 large cents, some with mint color still remaining. Total face value of St. Oswald's coins was \$10.

The auction of the St. Oswald collection was held in London on Tuesday, October 13, 1964. Christie's realized that the United States coins in the collection were important (after their cataloguer, Baldwin's, told them) and publicized the sale accordingly. The firm, however, did not realize just how important the coins were to American collectors, and when the first 1794 dollar was hammered for £4,000 gasps were heard in the auction room. Prices realized continued strong throughout the offering, lots being snapped up by Baldwin's (bidding for the Norwebs), Leo Ostheimer, Harvey Stack, and Lester Merkin. When the hammer prices of all St. Oswald's coins were totaled, it was found that they had realized in excess of £25,000 (\$72,000 at the time).

When the St. Oswald coins returned to America they were intently studied, for they included some specimens that were among the finest known of their type or variety. Walter Breen carefully examined the Bolender 7 1795 dollar and in his *Encyclopedia of United States and Colonial Proof Coins, 1722-1977* declared that it had good claims to being a presentation strike. He wrote that the coin was presented to St. Oswald on the occasion of his visit to the United States Mint. Although it had probably been struck earlier than St. Oswald's visit, Breen wrote that it had been made for presentation purposes and that visit provided the occasion.

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Breen then described several of the technical details he noted on the coin that established its presentation status to his satisfaction (burnished blank, polished dies, exceptional sharpness, possible double striking).

Since the St. Oswald sale in 1964 several of his coins have been re-sold in auctions in the United States. In each case, the St. Oswald coins were described as having one of the most illustrious pedigree chains known: from the United States Mint in 1795 to Major the Lord St. Oswald to Christies' sale in 1964. The Norweb 1794 S-67 Cent and 1794 B-1 Dollar, Superior's 1794 Dollar from the Gilhousen Sale, and Heritage's 1795 O-112 Half Dollar in their February 1995 Long Beach Sale, were all so described. Very few other American coins can claim such a close connection to the Mint and their time of striking. Very few coins can claim an unbroken, documented pedigree chain back to the United States Mint.

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See Plate IV

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- 138 U.S.A., DOLLAR, 1794—a *similar coin, in mint state and with fewer planchet marks than last, but slight scratches on obverse and some rim damage on reverse, very well struck*

See Plate IV

There's just one small problem with all this. Major the Lord St. Oswald was not a coin collector. He did not travel to Philadelphia in 1795. In fact, he was not even born until 1916.

Major Sir Rowland Denys Guy Winn, M.C., Fourth Baron St. Oswald, was born in 1916 and died in 1984. His biography can be read in *The Dictionary of National Biography*. Even if he was not a collector, he led a very colorful and exciting life. In the late 1930's he was a war correspondent, reporting from the republican side during the Spanish Civil War. During World War II he served in the elite Coldstream Guards and later in North Africa with the 8th King's Royal Irish Hussars (tank regiment, battle honors include Sidi Rezegh, Relief of Tobruk, Mersa Matruh, and El Alamein). He later joined Special Operations Executive and parachuted into Albania and Yugoslavia in support of Marshal Tito's partisans. After the war he settled in Spain but in 1950 rejoined his regiment and served in Korea, where he won the Military Cross and the Croix de Guerre. He succeeded to his barony in 1957. After a career in appointed political life, he died in 1984.

If Major the Lord St. Oswald did not collect coins in 1795, how did the story that he did get started, how did we find out that it was wrong, and what does this new information mean for the coins incorrectly pedigreed to his collection?

The Christie's sale catalogue stated that the coins being offered in 1964 were "The Property of Major the Lord St. Oswald, M.C., removed from Nostell Priory, Wakefield, Yorkshire." The catalogue implied that all the coins were St. Oswald's property but it did not actually state so (the further implication here is that some United States coins from this sale called "St. Oswald coins" may not actually have been consigned by him). The catalogue did not include a biography of St. Oswald, nor was there an introduction that claimed that the United States coins were obtained by St. Oswald directly from the Mint in 1795.

It appears that there is no obvious reason why Major Sir Rowland Winn's name became associated with a visit to the Philadelphia Mint in 1795. We suspect that what happened to create the erroneous pedigree is as follows. The Christie's sale made a great sensation in the United States when it was announced. Pre-sale word-of-mouth and press publicity was strong and the coin trade press gained a lot of mileage by covering it. One story making the rounds at the time was that the coins in the sale had been collected by an ancestor of Major Winn's. Another was that Major Winn, himself, was the collector. The latter one appealed to collectors and writers, since it had a name attached to it, and it became the now standard story. The outstanding condition of the coins in the collection suggested to some, Walter Breen prominent among them, that those coins had to have been obtained directly from the Mint in 1795 and carefully preserved ever since. Putting two and two together, the finished story had it that Major Winn traveled to Philadelphia in 1795, obtained \$10 worth of United States coins for their curiosity value, and brought them back to his home where succeeding generations preserved them until their sale in 1964.

How did Jack Collins and I figure out that this story was wrong? Purely by serendipity. Jack and I were proofreading the copy for his important book length study on the 1794 Dollar. Most serious numismatists know that Jack and the late Walter Breen collaborated on this work. I was enlisted as editor some time after the book had largely been written. In reading over the pedigrees of the two St. Oswald 1794 dollars listed in the book, I was struck by the "M.C." after Major Winn's name. I remembered reading that the Military Cross was a World War I decoration for bravery awarded to officers. It seemed strange that a major in 1795 should have won the decoration, so I decided to look up its history. Sure enough, I found that the M.C. award was first instituted in 1916. No major active in 1795 could have held the honor, so I realized that there was a mistake somewhere here. Next, I looked up the Winn family name in my *Dictionary of National Biography* and found a family member with exactly the same name, rank, military decoration and civil title as the

fellow on the title page of the Christie's sale catalogue, but one who had died only in 1984. I knew that there now was a serious problem with the St. Oswald pedigree.

I told Jack about what I had found. He suggested that he should write to the Winn family in England and ask their help in unraveling the tangled knot that had been woven around the St. Oswald pedigree. In May of last year, Derek Edward Anthony Winn, Fifth Baron St. Oswald, replied to Jack's letter.

Sir Derek wrote "I'm afraid I have no knowledge of which of my ancestors went to America. I rather doubt whether it was the 6th Baronet as he was never in good health and consequently would not have traveled much. He died as you can see by his dates at the age of 30: unmarried." With the death of the 6th Baronet the direct male line died out, and the title seems to have lapsed. In 1885 the title was revived and elevated to a full barony. Thus, we have the 1st, 2nd, 3rd, etc. Baronets St. Oswald, but after 1885 we start getting the 1st, 2nd, 3rd, etc. Barons St. Oswald.

The 6th Baronet whom Sir Derek mentioned in his letter was also named Sir Rowland Winn, as was his more illustrious descendent, our Major Sir Rowland Winn, M.C. The 6th Baronet was born in 1775 and died in 1805. In 1795 he would have been just 20 years old. Sir Derek tells us that the young man was never well. It is highly unlikely, therefore, that a sickly 20 year old would have boarded ship in Birmingham or London and braved the uncertainties of a sea passage to America, especially not at a time when the seas were patrolled by French warships and Englishmen were none too welcome in America. In fact, it was not at all impossible that war could have broken out between America and Great Britain in 1794-95, over the issues of freedom of the seas and British outposts in the western lands. In addition, the Mint in Philadelphia was hardly on anyone's list of tourist attractions in 1795. The French traveler Moreau de St. Mery, who lived not far away, described it at this time by saying that there was a mint in Philadelphia but it was not very busy and was, as one might say " . . . merely a curiosity."

There was, however, a member of the Winn family who collected coins. His name was Charles Winn, and he was born in 1796 and died in 1884. He did not succeed to the baronetcy because his uncle's death had extinguished the direct male line. Charles appears to have been an enthusiastic collector of all things odd, curious, and fashionable, as were many of his well-to-do Georgian contemporaries. He owned pictures, books, and coins, most of the latter being ancients. It is entirely possible, and quite, likely that Charles was the collector responsible for the United States coins sold by Christie's in 1964. Obviously, Charles could not have traveled to the Mint in 1795 to obtain them, since he was not even born then. More likely, he began collecting coins during or just after his adolescence, say 1814-1820. It is perhaps confirmatory of this supposition to note that his older brother John, who had assumed the family name Winn on the death of the last Baronet St. Oswald,

died in 1817, leaving Charles the closest living male descendant of the extinct male line. Perhaps Charles inherited a fortune at this time, enabling him to collect expensive objects and rebuild the Winn family seat at Nostle Priory.

So, where does all this leave us, and more importantly, the so-called "St. Oswald coins?" It now appears certain the United States coins in the 1964 sale were not obtained directly from the Mint by a St. Oswald family member. They may have been obtained directly from the Mint by someone else, but there is no incontrovertible evidence for this. Between 1794-95 and about 1820, these coins were either in extremely limited circulation or in some unknown person's collection. There is no proof either way. Around 1820, the coins may have been bought by Charles Winn, but there is no evidence of this, either. All we know for sure is that the coins were in the St. Oswald family collection and were consigned for sale in 1964.

Any and all claims of illustrious pedigree and unbroken descent from the United States Mint down to today, the sort that auction cataloguers are so fond of, are unsupported statements at best, poppycock and drivel at worst. Any claims that the St. Oswald 1795 B-7 dollar was a presentation coin have to be carefully reconsidered, because we now lack an occasion for the supposed presentation. More importantly, we have to face the very distinct possibility that the features Breen detected on the coin that suggested a presentation strike may simply have been those of a well made circulation strike of the day.

The United States coins from the 1964 Christie's St. Oswald sale can still be titled "St. Oswald coins," of course, since they were in that family's collection; but they now have no certain, documented, and absolutely believable pedigree any earlier than the ownership of Major the Lord St. Oswald, who consigned them for sale in 1964. Charles Winn's papers survive in the Leeds District Archives. Perhaps some intrepid researcher would like to take his or her vacation in England one year and look through Winn's papers. We might learn a lot more than we know now about the Winn family collection.

DON'T BELIEVE EVERYTHING YOU HEAR ABOUT COINS.

CHECK THE CONTEMPORARY SOURCES FOR FACTS!

P. Scott Rubin

A few years ago I read a press release about one of the two known 1825 over 4 Half Eagles. This was from an auction house that was offering the coin for sale. The coin had been sold as lot 809 in 1978 by Rarcoa as part of the Kaufman collection. They mentioned that the coin was from the John Story Jenks Collection, sold by Henry Chapman in 1921. I found this quite interesting since the Rarcoa

description did not mention this pedigree. I then took out my copy of the Jenks sale and compared the plate to the Kaufman plate. It was obvious that the coin in the Jenks sale could not be the same coin since it was an 1825 over 1. This could be told by the placement of the number 8 compared to the 1 and 2. So how would such an error take place. I would have to guess that in some of the Kaufman family holding was proof that he bought the Jenks coin. What the current company offering the coin did not realize was that the Kaufman sale also included an 1825 over 1 half eagle. On checking the Jenks sale they notice that the coin offered was called an 1825 over 4. What they did not realize was at that time almost all 1825 Half Eagles were called 1825 over 4's since the distinction was not that well known.

The reason I tell this story now is to lead into the fact that some of the legends of famous coins we take for granted are not always based on fact. I will now show two such legends to be false, or at least not one hundred percent accurate.

Let us start with the story that the copies of the 1776 Continental coinage were made by Dickerson for the Centennial in 1876. It is known that dies were prepared by him, and coins in at least white metal were made. The problem with the story is that they were {not} made for the centennial. The proof that this issue was in the hands of collectors years before the one hundredth anniversary of the revolution is shown by their appearance in auction sales as early as 1873. In Edward Cogan's May 19-21, 1873 sale, lots 1484-1485 are described as follows:

"1484. 1776 Dickerson Copy of currency type. Copper. Very fine"

"1485. 1776 Another in white metal. Currency type. Proof"

Not only were these coins known in 1873 but were being offered to collectors in at least two different metals. Since the time needed to prepare for this issue would not have been anywhere near three years, and the fact that Dickerson was selling them prior to 1876 shows that he was not waiting for this celebration to unveil his copies.

Secondly, it has been written many times this century that John W. Haseltine discovered and owned the 12 Original Confederate cents made by Robert Lovett, Jr. of Philadelphia. The story goes on to say that Mr. Lovett accidentally spent one of the twelve coins he made and that a bartender notified people of its existence. At this point Mr. Haseltine has been credited with discovering who made the coin. This would not have been hard for anyone collecting coins at the time, since the obverse design is the same as used by Mr. Lovett for his own advertising tokens dated 1860. While the reverse contained the designer's initial "L".

The problem is that for many years Mr. Haseltine, who struck restrikes of this coin in three different metals, went around making speeches proclaiming his sole involvement with the discovery and restriking of the Confederate One Cent. While it is obvious that he was involved in the coins restriking, it is his own words in 1874 which leaves doubt as to his being the discoverer and purchaser of the

original Confederate One Cent pieces. In his January 13, 14 and 14, 1874 sale Mr. Haseltine wrote the following for lot 665.

"CONFEDERATE CENT. 1861; head of Liberty; inscription, "Confederate States of America; rev., "1 Cent," in 2 lines, surrounded by a wreath of ears of corn and wheat, with a cotton bale at the bottom; nickel; very fine; excessively rare. [The dies for the above piece were made by Mr. Lovett, of Philadelphia, in 1861. Mr. Lovett says that they were ordered in 1861, for the South and that the dies were delivered. Previous to delivering the dies, he struck twelve pieces, but showed them to no one and kept the matter quiet, fearing that he might be arrested if it were known. It was not until about six months since Mr. Lovett parted with all he had (either ten or twelve) to Dr. E. Maris, of Philadelphia, from whom this one was obtained. Although it is evident that the Southern Confederacy did not adopt this piece, still it will always be considered interesting and valuable as the only coinage designed for the Southern Confederacy, and will no doubt bring a high price. I have been somewhat particular in giving the facts about this piece, as there are persons who always sneer at and doubt anything new and interesting that is discovered by other than themselves. J.W.H.]"

Two of the facts mentioned in the above statement are now known to be false. Mr. Lovett never turned over the dies to the Confederacy, and that this was the only coinage designed for the Confederacy (the Half Dollar would not be publicly known for another 4 to 5 years). But the most interesting part of this story is Mr. Haseltine's own words in 1874 was that Dr. Edward Maris, who already was known for his work on 1794 large cents and will always be remembered for his book on New Jersey Coinage, was the real owner of all the remaining coins in Mr. Lovett's hands in 1873.

More proof of Dr. Maris' ownership of the confederate cents is shown by the appearance of two more specimens in auctions containing Maris material. One was the famous 1886 H.P. Smith sale of the Maris collection. The second is the 1900 S.H. & H. Chapman sale of remaining coins from Dr. Maris' collection. It is even possible that it was Dr. Maris who obtained the dies from Robert Lovett, Jr., but, this we will never know. What we do know from Mr. Haseltine's own words is that it was Dr. Maris and not Mr. Haseltine who acquired the Confederate cents in 1873 from its source.

These are examples of the reason I like collecting auction catalogs, because much information available in them is not found anywhere else. So, in order to find the truth it is best to go back to original sources and not just believe what myths have been created about our coinage. It should also be noted that in this same 1874 Haseltine sale was a 1776 Continental Currency copy by Dickerson struck in copper that was graded proof and noted as being on a thick planchet. This appeared as lot 969 of this Haseltine sale.

THE PRINTER'S DEVIL

Joel J. Orosz

That gifted chronicler of the lives and times of coin catalogs, John W. Adams, remarks in the preface to his magnificent *United States Numismatic Literature, Volume 1* (1982), that "the early catalogs are at once the most enjoyable and least understood part of the field." That this is so is undeniable, but no blame can be laid at Adams' door, nor at the feet of his spiritual partner of a century before Emmanuel Joseph Attinelli, whose *Numisgraphics* (1876) attempted to list every numismatic catalog published in America up to that time. Without their wide-ranging and methodical research, much of our knowledge about, even knowledge of, hundreds of 19th century coin sales would simply not exist.

These two are not the only heroes of the story, however, for Adams pays tribute in his preface to the ghosts of W. E. Woodward and Aaron Feldman. Feldman was one of the men who kept the flame of numismatic literature alive during the middle years of the current century, and he certainly deserves this doff of the hat from Adams. But it is to Woodward that all numismatic bibliophiles, and particularly those interested in 19th century catalogs, owe incalculable gratitude. Had it not been for a decision taken by Woodward in 1865, an unknowable number of 19th century catalogs would have completely disappeared. Without the originals to consult, Attinelli, and to an even greater extent, Adams, would have been reduced to guess work as to dates, consignors, and contents. Doubtless a great many would have been left unlisted in both *Numisgraphics* and *United States Numismatic Literature*. A close look at Woodward, and particularly at his sale number 39, the Jenison Collection, will serve to illuminate the actions of this savior of so much of our numismatic patrimony.

Adams tells us that William Elliot Woodward was born in Maine in 1825. In 1848, he moved to the Roxbury section of Boston, where he opened an apothecary shop that remained in business until he passed away in 1892. Woodward issued his first coin catalog in 1860, and rapidly attracted the "name" collections: the Reverend J. M. Finotti (1862); Jeremiah Colburn (1863); John F. McCoy (1864); and the grand daddy of them all, Joseph J. Mickley (1867). Charles Davis, editor of *The Asylum*, has chronicled (see Volume X, No. 1, Winter 1992), how Woodward then took a 10-year hiatus from numismatics, using his profits from the Mickley sale to enter large-scale property development activities in Boston. Returning to the coin game in 1877, Woodward continued to issue catalogs until 1890, a total in excess of 115 during his career.

In an age notorious for the extremely terse descriptions in coin catalogs, Woodward was a happy exception to the rule. "He is a strong believer in printer's ink," commented Attinelli, "and does not use it parsimoniously, as an examination

of the coin catalogs, prepared by him, will prove, and many of the notes from his familiarity with the subject will be found interesting to numismatists."

Brother Emmanuel was absolutely right, as a reading of the Jenison Collection will amply demonstrate. This sale, Woodward's 39th, was held on June 22-23, 1881. The title page tells us that the lead collection consisted of coins and medals from the collection of O. A. Jenison of Lansing, Michigan, to which was added other aggregations, including "a collection of old coin sale catalogs."

Before delving into the contents of the sale, however, it would be worthwhile to mention some biographical details of Orien Austin Jenison, a little-known early American numismatist. According to the *Michigan Pioneer Collections*, Volume 27, Jenison was born in Watertown, New York, on May 22, 1823. He immigrated to Detroit, landing on August 28, 1846, with nine silver dollars in his pocket, eight of which he immediately spent for necessary supplies, but the ninth he kept as a memento until his death. During this time, he supported himself as a writing master specializing in artistic penmanship. The Michigan Legislature moved the State Capital to Lansing in 1847, and on Christmas Day of that year, Jenison removed there to work in a land office. There followed a career as a clerk in the State government, a merchant, and finally as a bookkeeper for the *Lansing State Republican*, a newspaper.

Jenison's avocation was collecting, especially Michigan Indian artifacts, items of Lansing's local history, and, according to his obituary in the *Pioneer Collections*, "3,000 coins and medals . . . sold by him in New York City a number of years ago." The reference here is to Woodward's 39th sale, which was held in New York City, although there do not seem to be this many coins and medals actually offered in the catalog. O. A. Jenison passed away on August 6, 1895, but he left more than the Woodward sale as his legacy to numismatics. His son, Orien Austin, Junior, was the father of Austin Jenison (1893-1954), a Lansing insurance executive who, according to his entry in the *National Cyclopedia of American Biography*, Volume 42, "collected coins, stamps, and rare dictionaries."

It is not the legacy of O. A. Jenison that concerns us the most, however, but rather that of W. E. Woodward. The Jenison Collection sale is chiefly remembered today because its early editions contained, on pages 52-55, Woodward's "Ichabod Crane" satire leveled at Woodward's fellow dealer, Ed. Frossard. In fact, Woodward was responding to a satirical jab from Frossard entitled, "The False Talisman," which Frossard had printed in the March 1881 issue of his house organ, *Numisma*. As tempting as it is to recount fully the story of these rhetorical salvos, your columnist refers the reader to *The Asylum*, Volume 1, Numbers 2 and 3 (Fall-Winter 1980), where John W. Adams reprints both pieces and supplements the story with his astute commentary.

Our attention will be confined to two other sections of the Jenison catalog, namely "Books and Pamphlets" on pages 16-19, and "Coin Sale Catalogs" on pages 35-39. It is in these sections that, as Attinelli said, Woodward left notes "very interesting to the numismatist."

The "Books and Pamphlets" section, judging from the Michigan Almanacs and reference works on the Indians that it offered, probably consisted of books from the Jenison Collection, although Woodward did not so state. Comprising lots 424-476, the section also included a number of numismatic delicacies, including *The American Journal of Numismatics*, Volumes V-XV; five volumes of *The Coin Collector's Journal*; two volumes of *Mason's Coin and Stamp Collectors Magazine*; and plated copies of Snowden's *Medallic Memorials of Washington* and *Description of Ancient and Modern Coins in the Cabinet of the U.S. Mint*.

The coin sale catalogs occupied lots 904-1030, and Woodward tells us nearly all were priced in ink, with a few having printed prices. His prefatory note is most informative; "it will be noticed that, with few exceptions, these catalogs were issued from 10-26 years ago, and, as collectors are aware, nearly all catalogs of that period are rare. About 16 years ago, I commenced purchasing from dealers and others, their remainders of catalogs, and continued to do so until the attainable stock was exhausted; many of these, where the number was large, went to the paper mill, but what I deemed a suitable number were reserved for sale. A comparison of the different lists which I have issued will show the comparative meagerness of my present stock, rare catalogs one after another being dropped from each successive list. Of several of the following I cannot furnish a duplicate."

So it was that, as the Civil War was ending, Woodward launched his own crusade to preserve the records of early American coin auction sales. While the present-day numismatist will wince at the thought of duplicate Cogan sales being made into newspapers, it is undoubtedly true that without Woodward's intervention, untold thousands of sales both humble and grand would have suffered this fate. A quick perusal of lots 904-1030 shows how timely Woodward's intervention was.

No fewer than five pre-1860 catalogs are offered, including the very rare Flandin & Kline Sales of 1855 (see Printer's Devil in *The Asylum*, Volume XI: 3). Among the other highlights were the Morse Sale (1860), the sale of Attinelli's personal collection (1863), an extremely rare Broadside from Thomas & Sons (1864), and a series of 26 priced Edward Cogan Sales, ranging from 1873 to 1879. The last 30 lots in this section were reserved for illustrated and thick-paper editions, including a Seavy with four plates (1873); a Macallister on tinted paper, one of only 10 issued (1873); a Stenz on heavy tinted paper with black and gold cover (1875); and a plated Ferguson Haines on thick paper (1880). Interestingly, while selling this lot, Woodward also extended a standing offer to buy copies of the Haines catalog at \$1 apiece.

A fascinating note is found under lot 923, which offers the July 29, 1861, Freeman offering of the Daniel E. Groux Collection. In *Numisgraphics*, Attinelli notes, "but a few lots were put up and bought in, and the sale was stopped." Woodward adds, "most of the libraries afterwards came to me in six enormous boxes, which, besides the books, contained a large quantity of newspapers and files, together with a vast amount of private papers, from which an astonishing biography of the Old French Adventurer, who was the first of his line of coin sharps and self-styled experts, might be compiled. Most of his books and papers went appropriately to the junk store; the manuscripts I still treasure."

Daniel E. Groux was one of the bonafide characters of American numismatics. His hallmark was the grandiose but unfulfilled scheme, the encyclopedic three-volume reference work covering all American coinage, which Charles Davis, in *American Numismatic Literature* tells us never got beyond an impressive 1856 prospectus, and a plan to make a killing by conducting a lottery to sell his collection. One can hope that the Groux manuscripts that Woodward preserved are still in existence, for a biography of "the fond old dreamer" (as Davis quotes William Strobridge referring to him), would be a most welcome edition to the arcana of numismatic literature.

Fortunately for future generations of numismatic bibliophiles, the ominous note that Woodward had struck in the introduction to the Coin Sale Catalogs with regard to the "meagerness" of his stock proved to be a false alarm. The Roxbury Apothecary continued to aggressively buy old auction catalogs during the decade of life that remained for him after the Jenison sale. Upon his death in 1892, there were literally thousands in his great hoard. Fortunately, they passed to an early member of the American Numismatic Association, Mr. Alexander Parker Wylie, who preserved them for future collectors. Another keeper of the numismatic literature flame, Frank Katen, then sold the Woodward-Wylie hoard in a series of five auctions (Katen Sales 44, 45, 46, 48, and 51). A total of 4,944 catalogs was dispersed to appreciative modern collectors. A full and fascinating account of the history of this literary treasure trove can be found in *The Asylum* Volume XI, Number 1 (Winter 1993), authored by John W. Adams.

If anything should ever convince us that we are less owners and more custodians of numismatic literature, it should be the experience of W. Elliot Woodward. Given the small prices fetched by auction catalogs in the 19th century, and given the vast numbers he purchased, Woodward surely lost money on his literature dealings. But he proved to be a superb steward of the irreplaceable knowledge to be found in the early catalogs, knowledge that has informed and continues to illuminate American numismatics, now and into the future. Would that we be found as faithful when our time of judgment arrives.

CHAPMAN ON 1794 LARGE CENTS, 1923, 1926A, 1926B

Denis W. Loring

In 1923, S. H. Chapman published the first edition of his book on 1794 large cents. This book was quarto, with dark blue gilt-lettered covers and a plain spine. It is believed that 100 numbered copies were issued. The book contained numerous errors and was purportedly recalled by Chapman. It remains one of the great rarities in large cent literature with perhaps ten copies traced today.

The second edition appeared in 1926, also published quarto with dark blue covers. It is well known that the book comes both with and without lettering ("1794 Cents --- Chapman") on the spine as well as on the cover. George Kolbe's sale of a portion of John Adams' library (June 1990: Lots 10, 11) contained one example of each. No particular notice had been made of this difference except as a "binding variant" as described in Kolbe February 1990: lot 177.

For the 1926 edition, a print run of 200 copies is widely accepted. Indeed many copies of the book are numbered like the 1923 edition, with several higher than 100 but none higher than 200. However, in his introduction to the Quarterman reprint, John Adams suggests an edition of 300 "judging from present availability." Sure enough, numerous additional 1926 Chapmans are unnumbered lending credence to John's estimate.

I obtained my copy of Chapman in 1970 and had never given it much thought. It is unnumbered with a plain spine. Recently I purchased a small group of large cent books from a collector. Included was a 1926 Chapman, this No. 163 with a lettered spine. I became curious, called a few collectors and the A. N. S. and asked each to check his copy. While the sample is not that large, every numbered book has a lettered spine, while every unnumbered book has a plain spine. Actually since this is a book on 1794s, maybe "lettered edge" and "plain edge" are more appropriate terms. For now, let's call them 1926a and 1926b. I then began a side by side comparison of the two books, and immediately saw some differences.

- The "Style 1" "Style 2" etc. headings in the body of the text are in different typefaces in the two books. The 1926a headings match 1923; those in 1926b are different.

- Although the wording is identical. The typefaces on the copyright page of 1926a, which is also the page with the serial number, are noticeably smaller than the corresponding typefaces in 1926b. Here the latter matches the 1923.

- Pages 4-8 of 1926a are all headed "The Cents of 1794." (Note the period). Page 9 is headed "The Cents of 1794." On page 5 of 1926b, the period after 1794 is missing, and page 9 is headed "The Cents of the Year 1794." with a period.

So far, one can argue that these are all cosmetic differences. Are there any changes in the actual text indicating that the book was, in fact, fully reprinted? Indeed there are.

1926a, page 9, third paragraph: "... that is, when the piece is tilted toward the spectator with the head upward, it will read, *or it may be upside down*" (emphasis mine).

1926b, same place: "... that is when the piece is tilted toward the spectator, with the head upward it will read, *or when turned with the date upwards, it will be upside down and vice versa.*" This is the wording that was used in 1923 and is clearer than the abbreviated 1926a version.

Also note the rarity of Chapman 8, State A (page 12), which in the 1923 edition is R5, 1926a is R2 - a typographical error- and in 1926b is R5 - corrected.

How do we know that the 1926a came first? Perhaps the page 9 wording quoted above was continued from 1923 to 1926b, then changed for 1926a? In the listing for Chapman 8, maybe "R5" was an error in the 1923 edition that was repeated in 1926b, then finally corrected in 1926a? Consider the last sentence of Chapman 9, Reverse (page 12).

1926a: "Center mark on side of upright N below. diagonal bar." The period after "below" is clearly extraneous.

1926b. "Center mark on side of upright N below diagonal bar." The erroneous period has been removed.

The conclusive evidence, though, is in the numbering. All known copies of 1923 are numbered 1-100, and all copies of 1926a I have surveyed are numbered 101-200. It makes no sense to produce copies 1-100, then a quantity of unnumbered copies, and then revert to numbering where the earlier numbers left off.

I therefore propose the following. The 1926 edition of Chapman exists in two distinct printings. The first printing corrected many errors from 1923, but introduced a few new ones. This printing was another numbered edition of 100, all bound with lettered spines. The demand exceeded the supply, and Chapman made a few additional corrections from the 1926a text and released a second printing, probably 200, unnumbered with plain spines.

In an attempt to confirm my hypothesis, and to get a fix on the relative populations of 1926a and 1926b, I would like to enlist the help of N.B.S readers. If you have a copy of the 1926 Chapman and/or know where one is, please drop me a note indicating: 1) Lettered spine or plain spine? 2) Unnumbered or numbered? What number? I will take a similar poll among EACers and will report the combined results. Please send your response to Denis Loring, Box 363, New York, NY 10101. As you may know, at the 1994 A.N.A. Convention, a new variety of 1794 cent was discovered proving that you never know what is out there. It is true for books as well.

C'MON IN, THE E-MAIL'S FINE
Wayne Homren

I would like to encourage all N.B.S. members who have access to a computer to consider using electronic mail ("e-mail") for communications with fellow members. Once you get started, you will find it to be a marvelously easy way to keep in touch with old friends or make new ones. I have used e-mail for years, but my first numismatic use was shortly after the 1993 A.N.A. Convention when I exchanged e-mail addresses with Michael Hodder. I have since developed a regular numismatic correspondence with collectors around the country. My most frequent pen pal is Bob Metzger of Texas, editor of the T. N. A. journal and co-editor with Michael Hodder of the C4Newsletter. Bob and I have been friends for ages, seeing each other only once a year at the A.N.A. Convention. But we exchange messages on a daily basis throughout the year keeping up on hobby and personal events, sharing gossip, and basically chewing the fat on various numismatic subjects.

Other correspondents have included Harry Bass, artist J.S.G. Boggs, Ken Bressett, A.N.A. Librarian Lynn Chen, *Asylum* editor Charles Davis, Dan Freidus, Gail Kraljevich, and C.N.L. Newsletter Jim Spillman. Harry Bass suggested publishing a directory of N.B.S. member e-mail addresses, and I will start with this issue. In an e-mail message December 22, Bass wrote:

"In almost every *Asylum* issue, I read at least one item that causes me to want to communicate my comments (plus or minus) to the author. Never have done so, however, because of my laziness and the hassle of any such having to be read and forwarded by the editor. With my love of computers for many years and the fairly recent popularity of E-mail, I have found that I have written more letters/notes to people within the last six months than in my entire preceding life."

Most people who use e-mail get access from their place of employment or from one of the major "on-line" services such as CompuServe or America Online. Check with the computer support staff at your company or online service for information on getting started with e-mail. Many companies and most of the major online services now have e-mail connections to the Internet, the global computer network connecting millions of people around the world.

Although it may sound complicated, using e-mail is usually easy to learn and use. It is as simple as typing a message and pressing a button. You do not have to lick a stamp, and your message is transmitted almost instantly to the addressee wherever he or she is in the world. If the recipient happens to read and reply to your message right away, you will get your response within minutes rather than the days or weeks it might take via regular mail.

Here is an initial list of Internet e-mail addresses. Just drop me a note if you wish to be included in a subsequent list. Each of the below has given permission to publish his address, and we would love to hear from you.

Harry Bass	harrybass@delphi.com
Charlie Davis	numislit@aol.com
or	76121.2006@compuserve.com
Michael Hodder	mhodder@world.std.com
or	73767.606@compuserve.com
Wayne Homren	homren@cgi.com
Bob Metzger	metzger@tenet.edu

Your editor heartily concurs, having first used e-mail in 1984 - the IBM product PROFS, a standard used in many large corporations and the Federal government. The benefits in a corporate environment - the immediacy and convenience of a telephone call without the expense, the avoidance of telephone tag with people who are never available, and the permanency of the written record (e-mail be stored and saved electronically or printed out) apply to individuals as well. Thanks to the Internet, e-mail is seamlessly directed to users on virtually any system.

THE ARMAND CHAMPA LIBRARY SALE, PART ONE Michael J. Sullivan

October 1994 was the month of speculation. When will the catalogue arrive? What will be included in the first sale? November 1994 was the month of anticipation. Who will be the big buyers? Will periodicals be hot? How high will the estimates be? Will catalogues find a small market? How much can I spend? Will the sale attract new buyers with unlimited budgets shutting out the average collector? Should I pay a premium for an Alan Grace binding? Of course, the answers were provided November 17th by the close of the first part of the Armand Champa Library Sale conducted by Bowers and Merena, Inc.

Bowers & Merena produced an outstanding catalogue with Charles Davis being credited with writing the lot descriptions which provided a detailed, bibliographic depiction of the literature and historical background. The well written descriptions coupled with excellent photography by Cathy Dumont in color and black and white provide and excellent numismatic literature reference.

Lot viewing was offered November 16-17 in Baltimore. Many collectors used the opportunity to view items they had never seen before. Dr. Charles Horning reviewed the Bangs, Merwin & Co. Catalogues in great detail. John Adams was seen viewing numerous 19th century catalogues, Bob Vail the copper literature;

David Davis the counterfeit detectors. Several numismatic literature dealers including John Bergman and George Kolbe obviously had commissions to view lots and bid for their clients. In general, most individuals used the Champa sale as an opportunity to view material not in their normal grasp even if they were not interested in securing the item from the sale.

As anticipated, periodicals brought very strong prices at the sale. A complete set of the *Chicago Coin Club Bulletin* realized \$495 to an advanced floor bidder. George Dillingham's *The Coin Circular*, 1875-1877 attracted attention during lot viewing and at the sale realized \$880 after opening at \$250. The complete set of *The Elder Monthly Magazine* realized \$935. A surprise was Ed Frossard's *Numisma* was commanded \$4620 on a \$2500 estimate, well above most people's guesses. A cute, commendable periodical, Lee Hewitt's *The Illinois Trader* realized \$467. A surprise was Hiram Deats' complete set of *Mason's Monthly Magazine*, which realized "only" \$2090 on a estimate of \$2000, despite numerous collectors previewing the lot.

Standard reference works and ephemera in the \$200-\$1000 price range were strongly sought by mail and floor bidders. Examples include the 1875 and 1878 copies of Crosby's *Early Coins of America* which brought \$1540 and \$935 respectively. The sole publication by Joseph J. Mickley *Dates of U.S. Coins and Their Degrees of Rarity*, 1858, brought \$346. The Wayte Raymond monograph *Private Gold Coins Struck in the U.S., 1830-1861*, bound in leather attracted several floor bidders finally bringing \$275. W. E. Woodward's 1862 *Remarks. A Table Giving the Year of Coinage of All American Coins* was eagerly sought by floor bidders opening at \$175 on an estimate of \$250 before selling for \$715.00

Items surprising the audience included lot 88, a Thomas Birch and Sons 1871 broadside unknown to Attinelli. The lot opened at \$250 climbing to a final selling price of \$1210. Walter Breen's notes on patterns rocketed from \$600 to \$3190. The under bidder, a well known bust coinage dealer, walked out of the sale room in disgust. Breen's notes, correspondence and research material brought very strong prices across the board, many selling to one advanced collector.

The small size plated Chapman catalogues were the key disappointment in the sale. While 25 of the 27 offered sold, most failed to reach their pre-sale estimates, and bidding was very limited. Only the King and Sleicher sales attracted strong bidding. The excessively rare J. M. Henderson catalogue fetched only \$3520 on a \$5000 estimate. Most of the plated Chapmans sold to "the regulars."

The highlights of the sale all involved paper money. Raphael Thian's *Register of the Confederate Debt*, one of five copies published, sold for \$11,550. Spencer Clark's Fractional Currency Presentation album brought \$14,850, while Thian's *Currency of the Confederate States* sold for \$25,300 to noted Confederate specialist Hugh Schull. The best bargains in the sale were generally the

\$2500/\$7500 items such as the Henry Chapman's catalogue of the John Story Jenks collection with consignor's receipts which sold for \$2860 on a \$4000 estimate. Chapman's 1923 edition of *United States Cents of the Year 1794* fetched only \$1760 on a \$2500 estimate. The full leather edition of the Heath "Bond Detector" and William Lee's personal copy of his *Currency of the Confederate States of America* went unsold. The Mickley diary was sold back to its original owner for \$3960, well below its \$6000 estimate. Were estimates too high for these items or is the market decidedly thin above the \$2500 level? Hopefully estimates for future large ticket items will be reduced in line with market demand.

Despite the announced 6000+ copy distribution of the sale catalog, buyers were limited. According to the auction firm, over 300 bid sheets were received, and 100+ registered for the sale, some representing additional clients. Overall it did not appear that Bowers & Merena attracted too many new bidders as was speculated prior to the sale. The phantom "sugar daddies" appeared to have melted away.

Sale attendees were pleased to see that Alan Grace attended the sale. It was a great opportunity for collectors to meet with the man entrusted by Mr. Champa to rebind and restore numerous books in his library during the past dozen years.

Regardless of the number of items purchased, dream items lost, or pre-sale wrangling, the audience was pleased and euphoric following the sale. In numerous phone calls with dealers and collectors following the sale, all credit a wonderful catalog and a good sale. Hopefully the numismatic literature community is now at peace and ready to move forward. It now time to prepare for Champa sale Two. What do you anticipate?

SALE CATALOGUES OF M. H. BOLENDER

David Hirt

During some snowbound winter days, I pulled some of my catalogues of M. H. Bolender in order to learn some more of this man and the auctions he conducted. I also checked some of his earlier ads in *The Numismatist*. In the foreword of his 100th and again in his 150th sale, Bolender gives his autobiography; the 150th also has his photograph. He states that his ancestors had come to America from Holland in the 1730s settling in Pennsylvania. In the 1840s they moved to Illinois where he was born and raised. He served in the Army during WWI, married in the 1930s and related that he and his wife enjoyed home, neighbors, friends, and Church. For many years he lived and conducted his sales from Orangeville, Il. In 1939 he moved to Freeport, Il and in 1953 to San Marino, California where his last fourteen sales were conducted in the warmer climate.

He himself gives three different dates of his involvement with coins. In his biographies he used 1907 and 1912. His ad in the 1925 *Numismatist* cites "15 years of earnest dealing." In a 1924 ad, he mentions that collectors could receive his monthly circular. In November 1924, his ad stated that auctions were held "every month - next sale November 17." The first 9 Bolender sales are unknown. Adams states that he has not seen them. In the foreword to the 100th sale, he notes "My first auction was in 1923, the sale was about 100 lots and the catalogue a folder of a couple of pages only."

The only Bolender sale with plates is No. 110 which has three plates of ancient coins. While for the most part Bolender sales lack high priced varieties of Mehl catalogues, they have a very interesting range of coins, tokens, medals, and paper money. One of his consignments was that of A.P. Wylie, well known to bibliomaniacs for his hoard of auction sale catalogues.

The consignment that intrigued me the most was that of the estate of A. M. Smith, a coin dealer in Philadelphia in the 1880s, and the author of Smith's *Encyclopedia of Coins*. Bolender relates that the collection was shipped to him in five boxes weighing 500 pounds. It had over 15,000 coins including thousands of large cents and half cents, 7500 proof coins of the United States including over 1500 proof sets. Proofs included 300 pieces of the 1873 3-cent silver, half the entire mintage! Also included was a complete set of the coinage of 1884, even the Trade Dollar, struck in copper. The catalogue stated that Smith had obtained this set in 1884 from the Superintendent of the Mint. Bolender, it seems, was able to dispose of the 3-cent pieces judiciously to avoid breaking the market.

Of course the name Bolender is well known for its connection to die varieties of silver dollars, but that is not this thrust of this discourse. I hope that it will stir interest in M. H. Bolender and his sale catalogues.

THE NUMISMATIC LIBRARY OF FRANK & LAURESE KATEN, PART 2 Ken Lowe

Frank and Laurese Katen held the second part of the sale of their library on November 18 and 19 in Linthicum, Maryland, a Baltimore suburb. The 1902 lots featured numerous references on the numismatics of Latin America and the Far East. Also offered were hundreds of lots on tokens, medals, jetons, and paper money with special highlight of numerous Keller works on notgeld. In cataloguing this sale, Frank must have had a real problem in listing estimates for the many items that have not been offered in years. Before the sale, Frank announced that he had received mail bids from 414 bidders, the largest number of mail bidders for any numismatic literature sale of which we are aware on this continent, a grand tribute to the Katens.

The first session of the auction was held Friday 7:30. My Money Tree partner, Myron Xenos and his wife Daryl attended the first session. After Thursday night at the Champa sale, I was auctioned out. The sale was of special importance for Myron featuring an extensive number of one of his specialties - ANA reprints. The ANA has reprinted over 125 articles since about 1905. Although there is no official listing anywhere of all of the ANA reprints, in this seemingly modest (in comparison to the Champa sale) auction, there were about two dozen pieces that Myron did not have, most which he had never even heard of.

There were a large number of floor bidders at the sale, the Champa sale bringing in some people who otherwise would probably not have attended. Among the 30 or so floor bidders whom Myron and I knew were John Bergman, John Burns, Phil Carrigan, David and Mollie Hirt, and Harrington Manville.

While many of the lots did not carry especially high estimates, this sale was truly a numismatist's delight as many popular, truly scarce and important references were featured in this sale of the Katens' reference library. Many of the titles, though carrying low estimates, had only appeared rarely in the marketplace. Among the highlights of the first session were Woodward's 96th sale, devoted to a sale of books; Lyman Low's 1895 *Observations on the Practice of Counterfeiting*, a scarce 1895 AJN offprint; a rare copy of Mehl's *Star Coin Book Junior*; an excellent copy of Prime's 1861 *Coins, Medals, and Seals*; an 1862 constitution of the Numismatic Society of Montreal; George Hill's 1927 *Select Greek Coins*; the 1965-1967 reprint of Neumann's German work on world-wide copper coins.

The second session began at 1:00 PM Saturday. Remy Bourne was manning a table in the back of the room, registering new bidders. For those who do not know, after many years as owner of RAMM Communications in Minneapolis, Remy has just started a new business specializing in numismatic literature and bought the remaining inventory of the Katens. At the dais were Frank and Laurese Katen, John Huffman, and Gordon Frost.

With most of the people present being longtime friends of the Katens, this was a rather intimate and relaxed proceeding. An indicator was the dozens of fresh baked, still warm cookies that Laurese brought in for the attendees. Soon after the start of this session, a trend developed that would continue through the end of the sale. John Bergman was a strong buyer for everything of quality.

Some highlights. Although there are relatively few collectors of the coinage of India, the pertinent literature is elusive to rare. The 35 lots generally sold at estimate or above. The three Alphaeus Albert books on historical buttons all sold over estimate. The five lots of R.C. Bell books on British tokens sold over estimate. Lot 893, a pamphlet by Pliny Chase on Rebellion [Civil War] Tokens unlisted in Attinelli and listed in Davis as "No sales recorded") and estimated at \$5.00 saw spirited bidding between Bergman and ... me. I got it for about \$60.00.

Myron got all of the ANA reprints which he needed. Though priced modestly, many of them were quite rare, more than a few had been previously unlisted and were generally unknown. I also picked up a few scarce and special Numismatic Scrapbook reprints (a specialty of mine) and offprints that I needed. 85 lots of Muscalus paper money monographs were offered. I picked up a deluxe edition of Fred Schwan's 1981 book on MPC's. Only about a dozen copies were produced. The Keller volumes on Notgeld were sought by many, and at strong prices. They so rarely come to the market that Frank didn't even put estimates on them. Lot 1531, an 1891 ANS exhibit catalogue of medalllic portraits ("Unbelievably nice!") estimated at \$10.00 was won by Bergman. This was the first copy I have seen. Bergman also bought Eidlitz's 1928 folio-sized, sumptuous *Medalllic Portraits of Matthew Boulton and James Watt*. He and I butted heads again over a circa 1895 tome by Ralph Heaton and Sons, *the Mint: Birmingham*, estimated at \$25.00. At over \$100, Bergman bought the lot for a British customer.

With only one 15 minute break at the halfway point of the auction, Frank called the entire auction, a fascinating comparison and contrast to the Bowers & Erena sale of the Champa library the previous night. In both cases it is obvious that both numismatic literature and numismatic bibliomania are alive and well. Yet despite the average price of more than \$500 for the Champa lots, the Katen sale may have actually been more numismatically significant. It demonstrated there is a strong demand for useful numismatic information at all price levels in all fields. Thus, the plethora of numismatic literature sales between October and December seemed to have a negligible effect on the bidding in the Champa and Katen sales.

The sale brought a wide variety of references. Despite modest estimates, many titles were decidedly rare. It is quite clear that the upcoming Katen sales will also be full of much worthwhile material with the exciting possibilities of the rare and previously unknown. You will not want to miss Part 3.

PRESIDENT'S MESSAGE.

P. Scott Rubin

Every two years NBS has elections. In the past it has been said by some that these are not really elections because there are no choices. Most officers have run unopposed, and on only a few occasions have there been more than six people running for the board. Well this is not true today. I have asked everyone to suggest nominations, rather than have a committee purpose a slate of officers. Because of this we have two people running for president, two for vice president, and twelve running for the six board positions. Frank Van Zandt is running unopposed for Secretary - Treasurer.

I feel that all of the people running are qualified, if for no other reason they have shown a desire, by accepting the nomination to run and they have stated they will do their best for N.B.S. It is now up to you to return your ballots which will accompany this issue of *The Asylum*. The deadline for returning the ballots is March 1st. I wish all those running good luck!

We have come off a very exciting time as numismatic bibliophiles. We have had the Champa - Part I, Katen - Part II and Kolbe-Spink sales to end 1994. The hobby has received great press in the last year because of these events and through coverage in *Coinage Magazine*. The great prices and unusual items in the three mentioned sales were all impressive. The Thians in the Champa sale, the unusual publications offered by Katen, to the near complete set of Woodward's sold by Kolbe, names only the highlights of these fine events. I am sure 1995 will bring even more interest in the numismatic literature field with Champa parts 2, 3 and 4, Katen parts 3 and 4 along with sales from Kolbe, Money Tree, Davis, Function Associates, Orville Grady and John Bergman. A List of those running for office in NBS is as follows:

President:

Wayne Homren, Pittsburgh, PA
P. Scott Rubin, Lawrenceville, NJ

Vice President:

Fred Lake, St Petersburg, FL
Michael Sullivan, Cincinnati, OH

Secretary-Treasurer:

Frank VanZandt, Livonia, NY

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John Burns, Pittsburgh, PA	Charles Horning, Florence, KY
Armand Champa, Louisville, KY	George Kolbe, Crestline, CA
Charles Davis, Wenham, MA	Harrington Manville, Washington, DC
John J. Ford, Jr., Phoenix, AZ	Col Bill Murray, San Antonio, TX
David Hirt, Frederick, MD	Joel Orosz, Kalamazoo, MI
Michael Hodder, Wolfeboro, NH	Bill Yost, Anaheim, CA

For those of you who may not be familiar with some of the names of the non incumbents, **John Burns** has served the A.N.A. for a number of years often coordinating the Numismatic Theater; **John Ford** is a retired cataloguer and former principal of the New Netherlands Coin Company; **David Hirt** is a longtime N.B.S.

member and frequent contributor to *The Asylum*; **Charles Horning** is a dentist from the Cincinnati area and a regular attendee at major coin shows; **George Kolbe** is a numismatic literature dealer and Charter Member of N.B.S.; **Harrington Manville** is retired from the U.S. Foreign Service and is the author of two bibliographies published by Spink & Son. **Col Bill Murray** is a frequent contributor to the numismatic press; **Bill Yost** is a private businessman from California and has been a coin collector for 35 years.

FROM THE EDITOR

Fred Lake writes:

"On January 7, the Southeast region of the Numismatic Bibliomania Society held a meeting during the annual Florida Numismatists convention in Orlando. The informal meeting was presided over by Fred Lake, regional coordinator, and was attended by Charles Horning, Brad Karoleff, Ed Price, Jan Monroe, John Wilson, John Esbach, Jack Harvey, Eugene Sternlicht, Jon Warshawsky, George Fitzgerald, Terry Stahurski, Tom Smith, and O.T. Thompson. A complete set of *The Asylum* was displayed and commented on. In addition there were numerous pieces of literature that the participants were asked to help themselves to. Included were some very early editions of *The Numismatist*, Ed. Frossard catalogues, etc. Suggestions from the floor included the printing of short biographies of the various candidates for office in our society. This could be accomplished at less expense by printing them on one sheet folded for insert into the applicable issue. Floor comment was also heard regarding the printing of members names. The consensus was that the member's name and state of residence would be enough. A meeting of the member clubs in the F. U. N. Organization was held the same day, and a gavel was presented which in turn is being forwarded to the president of N. B. S.

Michael Hodder writes:

"My review of Harrington Manville's *Numismatic Guide to British and Irish Periodicals* contained a couple of typographical errors - Second paragraph, second from the last line, last word should have been 'breadth'. I didn't mean to imply that Harrington's work was so weighty a tome that carrying it left one breathless. Fourth paragraph, third line from the end, 'wide' should read 'wife' (i.e. 'Mould and his wife', not 'Mould and his wide'). I have no idea how wide Mould's wife was and I didn't want to suggest that Weight Watchers might have been good for her."

(Re) "Mr. Raphael Ellenbogen's short essay . . . (he) forgets that, apart from those of us 'who write and publish' there are sophisticated collectors of coins who enjoy reading old catalogue descriptions of coins they now own. Not to mention the fact that plate matching can establish pedigree and pedigree can add as much as 30% to the sales value of a coin. The suggestion that old catalogues aren't all that useful because the coins they picture are illustrated elsewhere is too silly to bother with. As for bibliophilic catalogue collectors being characterized as "addicts," well ... I've seen some who do shake and moan after reading a Kolbe or Davis mail bid sale, but a quick fix with an autograph on the latest Bowers book seems to set them straight, so the addiction can't be too dangerous."

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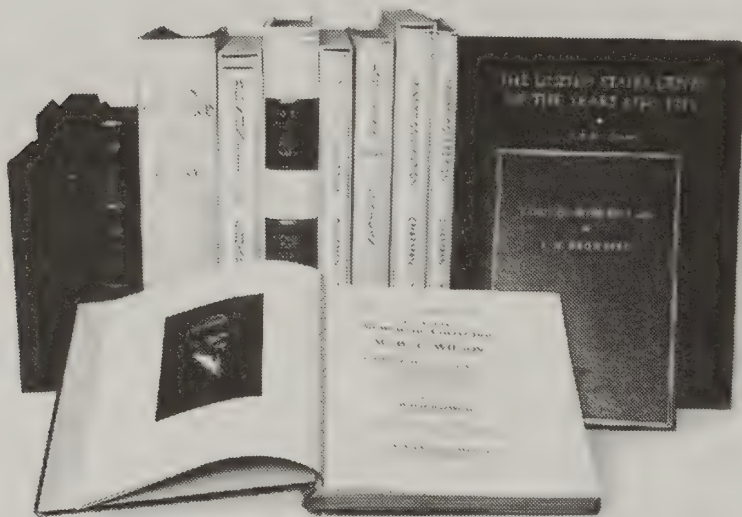
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